

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4303.

SATURDAY, APRIL 16, 1910.

PRICE  
THREEPENCE.  
REGISTERED AS A NEWSPAPER.

## ROYAL LITERARY FUND.

(For the Assistance of Authors and their Families who are in want.)  
The 120th ANNIVERSARY DINNER will be held on THURSDAY, May 5, at the WHITEHALL ROOMS, HOTEL METROPOLE, at 7 for 7.30 p.m.  
ANTHONY HOPE HAWKINS, Esq., in the Chair.  
The Committee will be grateful for early replies from those invited to become Stewards, and for donations to the Fund. A first list of Stewards will appear in the *Athenæum* of April 23.  
A. LLEWELYN ROBERTS, Secretary.  
4, Denison House, 296, Vauxhall Bridge Road, S.W.

## Societies.

### ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)  
An ORDINARY MEETING of the SOCIETY will be held on THURSDAY, April 21, at 2 p.m., at 7, SOUTH SQUARE, GRAY'S INN, W.C., when a Paper, "Concerning the Historical Manuscripts Commission," will be read by Mr. R. A. ROBERTS, Barrister-at-Law, Secretary.  
H. E. MALDEN, Hon. Secretary.

### THE FOLK-LORE SOCIETY.—A MEETING

will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, April 20, at 8 p.m., when a Paper, entitled "Marriage Customs, Bedd and Fellahien," will be read by Mrs. H. HAMISH SPOR, F.R.S.G.S. The President (Miss C. S. BURNE) and Mr. E. LOVETT will exhibit some "Hands" and other Evil Eye Charms, and Mr. A. E. WRIGHT a Collection of Rings.  
F. A. MILNE, Secretary.  
11, Old Square, Lincoln's Inn, W.C., April 11, 1910.

### BUDDHIST SOCIETY OF GREAT BRITAIN AND IRELAND.

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The EASTERN TERM BEGINS on THURSDAY, April 21. Further information may be obtained from the Warden, Miss H. D. OAKLEY, 13, Kensington Square, W.

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OWEN OWEN, Chief Inspector.  
Central Welsh Board, Cardiff, April 12, 1910.

### WELSH INTERMEDIATE EDUCATION

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OWEN OWEN, Chief Inspector.  
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On MONDAY, April 18, MODERN PICTURES and DRAWINGS.

On TUESDAY, April 19, and Three Following Days, the COLLECTION of BRONZES and OBJECTS OF ART of the late ISAAC FALCKE, Esq.

On SATURDAY, April 23, IMPORTANT PICTURES and DRAWINGS, the Property of the late J. VAVASSEUR, Esq., C.R.; MODERN PICTURES and DRAWINGS, the Property of Mrs. WOODWARD, of Glencairn, Western-super-Mare; EARLY ENGLISH PORTRAITS, the Property of JOHN RAYLAY, Esq.; and ANCIENT and MODERN PICTURES, the Property of a GENTLEMAN, and others.

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SATURDAY, APRIL 16, 1910.

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## LITERATURE

*Sterne: a Study. To which is added the Journal to Eliza.* By Walter Sichel. (Williams & Norgate.)

MR. SICHEL'S is the second important work of which Sterne has been the subject within the last twelve months, and, like Prof. Cross, he is able to bring forward a few fresh facts and print documentary matter unpublished hitherto. Thanks to his researches, we know more than we did of the unattractive character of Mrs. Sterne, and can realize more precisely the course of Sterne's relation with Catherine de Fourmentelle and others. The 'Journal to Eliza' had been, by mercy, hidden from the world till now; but Sterne intended it for publication, and wrote a preface to the effect that there was nothing to be said in its favour but that it was true. Mr. Sichel, in publishing it, has, therefore, played the part of a just Nemesis. But he is surely mistaken in saying that it speaks for itself; the most interesting feature of this extraordinary composition lies in the numerous passages which are common to it and other effusions of its author, or used for parallel purposes (the most notorious being a pair of very striking effects from his love-letters to his wife, written thirty-five years previously). The document would have been more instructive had these been noted seriatim, with references and quotations.

But Mr. Sichel has rightly devoted the best part of his energy to reanimating the figure of his hero. Sterne is, we think, a figure that responds ungratefully to the process. His life divides itself into two parts; the first is exceedingly uninteresting—to write of it is, as it were, to put the question what Sterne would have been if he had not written 'Tristram'; and the second is difficult to get hold of, being the flitting of a self-conscious butterfly, the hollow survival of a being who, for good and evil, has emptied himself into a book and lives on paper, a perennial bankrupt in the realm of true experience. To be absorbed by a life and feel the reality of it, we require the combination of two things which in Sterne's we never see combined: stability and development, or their equivalents. Sterne was close upon sixty years old when he died, and enough is known of him to make his biography a tedious affair. He is an essence, an influence, a mannerism rather than a man.

This being so, it is not unnatural that interest should centre upon the few occasions on which we see him facing recognizable realities. Most sensationalists, sentimentalists, and their kind pursue self-deception within prescribed limits; driven beyond these, when the pressure of facts continues to come home to them, they turn at bay. One such point occurs clearly in Sterne's life when his mother proposes to come and live with him. Sterne has been severely blamed for his repudiation of the plan. A sentimentalist, it has been argued, ought to have a soft place in his heart for his mother, the implication being that, if he is not kind to her, we shall be less credulous in regard to his professions of tender feeling elsewhere. This argument, however, rests on a false critical attitude, the analysis of which is relevant because Mr. Sichel himself, in a study conspicuous for luminous and balanced judgment, confuses the issues a little here. He seems, for example, to emphasize Sterne's "life-long devotion to his daughter" beyond what the facts warrant, as if he were uneasily aware that Sterne's character required some balance of this kind—which indeed it does; and, although unemphatically, he acquiesces in the blame to which Sterne has been subjected for his treatment of his mother. "The sentimentalist did not wish to inflict on his well-born helpmate the vulgarity of his low-born mother; indeed, had he desired it, as he ought to have done" (italics ours). "recrimination would have been loud and prolonged." It would, we may add, have been justified; for Sterne's mother and sister, who had a sufficiency of their own, descended upon him in the belief that he had married an heiress. The well-known letter to his uncle in which he explains his refusal to receive them shows better than anything else that Sterne has left behind him what kind of a figure he was capable of cutting at a crisis when only action would serve. There are some regrettable sentences in this letter; but its most striking features are its truth and dignity.

In opening his house he would have betrayed his wife; he would have sentimentalized. The action he took was one of the few strong actions of his life; and far from being condemned by his writings, it sets up a standard for them which they fall short of; we are neither more nor less affected in the light of it by the tears he afterwards shed over a dead donkey; but we are enabled to see clearly that he might and ought to have found a worthier object for his lamentations.

The relation of a sentimentalist's life to his work, and the question whether the value of that work is affected in any way by the kind of life he led, are topics always of interest on account of the important bearing they have on our apprehension of the nature of artistic truth itself, and Sterne's life keeps them prominently before us. Mr. Sichel has much that is excellent to say about impressionism and Sterne as the father of impressionists, of the connexion also of impressionism with sensationalism, and of both with "sentiment"; but it would have been interesting to see the truth of this sort of presentation, its claims as a vehicle of truth, even more explicitly treated. Does any part of the charm of the 'Sentimental Journey' depend on our believing Sterne to have felt what he says he felt? Again, if we believe, how far does he win us by sincerity, how far by craft? or—this is really the closer question—what is it we are believing, what was or is the experience into which we enter, what validity has it, what worth? It is easy to recognize and admit that the quality of a work of art and its content are what they intrinsically are, and that no extraneous inquiry can change them. One reply to this, among many, is that it may be a criticism of the work of art as such that extraneous inquiry should be necessary. Whether necessary or no, in the case of the sentimentalist it is peculiarly enlightening. After all, one of the most interesting facts about a work of art is that it is the work of a man. The questions "What is it?" and "What did he mean by it?" are different questions; but it would be a shallow and self-confident aesthetic that should insist on pursuing them independently.

This is not a criticism of Mr. Sichel's study, unless it be a criticism of it to say that the author has suggested numerous lines of thought which we should have been glad to see him follow up. Perhaps he wastes energy and a little of the reader's patience by dancing attendance upon Sterne rather too obsequiously; we sometimes catch in his manner the touch of forced gaiety which, though dire necessity drove Sterne to it, gives some colour to the paradoxical judgment that he is "dull." Perhaps, too, it is not a coincidence that Mr. Sichel is weightier when engaged in showing the limitations of Sterne's work than when he is expounding its positive qualities.

The debt which subsequent writers owe to Sterne is examined with insight, but we are left with the suspicion that he



has been instrumental in giving currency to bravado as much as anything else. As to modern impressionist writing in general, Sterne, no doubt, has the priority in it; but is it not questionable whether its parentage is in the main literary? The paragraph in which Mr. Sichel explains Sterne's debt to the Bible, though we should not quarrel with the main contention of it, is surely focussed very ill. Further, in spite of the clever and charming parody which it occasions, ought not the name of Keats to have been spared?—Keats, who at twenty-five had closed behind him the doors at which Sterne was still knocking when he was fifty.

---

*The History of England from the Restoration to the Death of William III., 1660–1702.* By Richard Lodge. (Longmans & Co.)

THIS eighth volume will confirm the reputation already secured by the preceding volumes of 'The History of England.' It is evident that the completed work will be of exceptional value. Prof. Lodge's industry and accuracy are not inferior to his knowledge, and his work will probably remain of standard value for some time to come.

He has brought together within the compass of one volume much that modern research has to say on the history of England from the Restoration to the death of William III., and his skilful handling has enabled him to produce an account remarkable for its clearness, no less than for its historical perspective. His sobriety of tone inspires confidence, and the tangled skein of events is unravelled with great adroitness.

After a brief general description of the Restoration in England, Ireland and Scotland, the book takes up the story of the fall of Clarendon and the influence of Louis XIV. Then, in a well-balanced narrative, it sets out the events that make up the tale of the country during the reigns of the Merry Monarch, his brother, and William III. Prof. Lodge has succeeded in giving a clear and concise account of the succession of Minister after Minister, and the numerous political changes of the half-century with which he deals. The events of the administration of Danby, especially the confusing course of the different intrigues, though adequately described, are subordinated to constitutional history, and given in due proportion.

The author furnishes an acute analysis of the character of Charles II. With it we are largely in agreement, though we cannot assent to the statement that "the memory of the hardships and penury which he had so long endured impelled him to seek compensation in sensual pleasures and social dissipations"; for when in Jersey, as a lad of sixteen, he became the father of a son by a Cavalier lady of high rank. In after years this child

became a Jesuit, and played no inconsiderable part in bringing about the Revolution of 1688, for he and his aunt, Henrietta, Duchess of Orleans, urged Charles to sign the Secret Treaty of Dover, May 22nd, 1670. That treaty constituted the first step in the movement that overthrew not only the Stuarts, but also the Stuart type of monarchy.

There is a close connexion between the control of Charles over external affairs and his desire to become absolute in internal matters. It is plain that he adopted the Machiavellian conception of the State ruling itself, for its own ends, through the expert councillors discovered by the Crown. He certainly held with the Italian philosopher that the public may go wrong about generalities, while, unlike him, he doubted whether they are usually right about particulars. Charles likewise adopted the very serviceable dogma of the divine right of kings. With the support of the Anglican Church, the official keeper of his conscience and the staunch defender of the divine will of the monarch, the cause of absolutism made progress. With the support of the Bench—the legal keeper of the king's conscience, Charles sought to open the door of absolute power with the keys of the law. How nearly he came to success is lucidly pointed out by Prof. Lodge. The King controlled the corporations, and thus influenced the Parliament. His brother tried to control the Universities, and thus to influence the Anglican clergy. In this fashion Charles and James devised a complete check on hostile public opinion. Fortunately for the nation, James did not understand that the theory of the divine right of kings was useful for the defence of the nation against Roman claims. He saw that the dogma might be used for other purposes, and used it against the Church for whose defence it had been formed. In the issue the Anglican clergy refused James their support in this attempt. In the treatment of Roman Catholics the Stuart policy was, perhaps, wiser than that of its opponents. The dominant feeling of those days was that the gravest heresy of the Roman Church was the claim it put forth on behalf of the Papacy to hold a political supremacy over all princes and potentates. Its doctrines and practices were but as the dust in the balance compared with its claim to use the deposing power. If the reader scans any pamphlet in defence of royal rights in the seventeenth century, he is sure, before he turns over many leaves, to see a reference to the Pope or his supporter, the great Cardinal Bellarmine. The generation that revolted against the rule of James in England had been trained to look upon the Pope as the head of an alien jurisdiction menacing the real independence of the country. There, was, moreover, ample opportunity for men to hear such views. The 30th of January and the 5th of November were to the clergy suitable occasions for inveighing against Papal interference in the life of the State. Was not the martyrdom of Charles I., of blessed memory, they asserted, the work of the Jesuits? With

a strange sense of logic, they went on to ask: Was not Papal interference then against the laws and liberties of this realm of England? Turn to the sermon preached before Charles II. on the 30th of January, 1680/1. "Is the greatest misgovernment," Dr. Turner gravely asks, "sufficient pretence for any Pope or consistory on earth to depose a sovereign power?" We may smile at the question, but the preacher's hearers believed implicitly in the perfect relevancy of the argument.

Sober political philosophers dreaded the power of Rome almost as much as did the people. Filmer opens his 'Patriarcha' with an elaborate attack on Bellarmine's position. It has been said that James lost his throne because he believed in Hobbes's conception of sovereignty, yet he might have pondered with advantage over the whole book of 'The Leviathan' on 'The Kingdom of Darkness,' which signifies the Roman Catholic Church. His friendship with the Jesuits might not, perhaps, have been so strong had he realized that his subjects believed that the Order of Jesus deliberately weakened the bonds of allegiance, and taught that a nation might resist and depose its sovereign. The Stuarts had been ever unfortunate in their friends, and a more unfortunate friend than Father Petre James could not have chosen. The fallen monarch found to his cost that the English practised two articles of belief in the Jesuit political creed, for they deposed him and persecuted Roman Catholicism mainly on account of the political dangers apprehended from its members.

It was not to be borne by an Englishman that a Church should exist as a political body, claiming universal empire and dissolving the bonds of national allegiance. He applied by anticipation two parts of the famous sneer of Voltaire against it, for he believed that its holiness was at all events doubtful, and that it could by no means pretend to be an empire. Not for nothing had he imbibed the temper of Henry II. He saw the spirit of Thomas Becket in the followers of Loyola, for no men defended the political power of the Papacy more ably than the Jesuits. Andrewes and Bramhall, Taylor and Jackson, denounced in their pulpits what they believed to be the evil and dishonesty of the Jesuits, but it was not from a doctrinal standpoint. No English Pascal declaims against their casuistry in the style of 'Les Lettres Provinciales.' But the thinkers set Jesuits out as objects of public scorn, as traitors against the nation, seeking to hamper its free life. Filmer in the preface to 'The Anarchy of a Mixed Monarchy' informs us that "the main and indeed the only point of Popery is the alienating and withdrawing of subjects from their obedience to their Prince." The evidence is cumulative in pointing to a common conviction that, since Roman Catholicism involved a belief in the deposing power, it was impossible for a Roman Catholic to be loyal. It is essential to understand this

point of view, for it gave rise to the penal laws of Ireland, and unless we grasp it, these laws appear as an absolutely tyrannical code resting on no other ground than religious bigotry; whereas, in fact, merely theological antipathies were of little effect as compared with political apprehensions in producing the severities of the penal code.

Prof. Lodge writes with knowledge on the course of affairs in Ireland, but we are not sure that he understands the motives of Louis XIV. in helping his cousin James II. At first sight, it appears as if the open-hearted Louis were generously assisting a brother monarch who had fallen upon evil times. The theatrical scene of farewell at St. Germain imposes on the reader who has not studied the secret history of the time. But when he has consulted the documents, now yellow with age, which reveal that secret history, he revises his estimate of French generosity. For then it becomes patent that the seeming generosity of Louis XIV. was in reality the outcome of studied selfishness, and that in the soul of the great Bourbon, with all his brilliance, there was none of that honest zeal for liberty which animated persistently his less showy rival. Apparently the combat lies between William and James, but really the principals are William and Louis. James wanted to attack his successor directly in England, and so bring matters at once to a head. It was Louis, however, who really directed the strategy of the Irish campaign, and his aim was to weaken, not to destroy, his enemy. He wanted England to be so occupied with its internal troubles that it would have no time to spare for what happened in or across the Channel. In days gone by Richelieu had employed such methods in Scotland, and they had prolonged the great rebellion. Though Louis broke away from the Cardinal's policy at sea, he paid him the tribute of imitating his plans on land. What Richelieu had done in Scotland, he might do in Ireland. He felt more drawn to the latter country than to the former. So far back as 1666 he had received an offer from some Irish Roman Catholics of the submission of their country if they were aided in their attempt to throw off the yoke of England. Tyreconnell made a similar offer, and this, harmonizing with French plans, determined him to send James to Ireland. If James went to England, he might succeed at once, or he might fail. The expedition of Monmouth was early a failure. If James went to Ireland, France had still in 1689 control of the sea, and supplies to William could be blocked on the initiative of Louis. In the Irish venture the governing motive is not the desire to seat James on his throne, but to make the wearing of the crown as uncomfortable as possible to William. France would best be served by a long-continued and desultory warfare, rendering William incapable of action in Europe, and making the Channel still a cipher. For the understanding of Irish history from 1688 till 1691, in fact till 1701, this is perhaps

the vital fact to be borne in mind. We do not think that Prof. Lodge attaches sufficient importance to the large part Ireland played in the schemes of Louis.

It seems to us that twenty-four pages is an inadequate amount of space to devote to literature and science from 1660 till 1702, and we wish that the author had given more consideration to problems of industry and commerce. Still, these omissions do not seriously detract from the value of the book.

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*Modern Greek Folk-lore and Ancient Greek Religion.* By John Cuthbert Lawson. (Cambridge University Press.)

THIS delightful book keeps the reader interested and amused from cover to cover, the more so because the author takes his time; because he discusses every problem deliberately, and so carries us along leisurely, instead of hurrying and bustling us after the manner of the modern compendium. He does not, indeed, wholly escape the swamp in which many students of folk-lore lose their way. The habit of piling up instance after instance of a custom or a belief is often wearisome in such books, and we long for some enunciation of principles to gather up and classify all the details. There is also here and there a tendency in this book which we find frequently in Dr. Frazer's works—that of giving a list of probable premises, and then stating the conclusion of the *sortes* as certain. Writers on folk-lore should constantly be reminded that though independent probabilities strengthen a conclusion, interdependent do the reverse, and the more they are in number the weaker the cogency of the argument. But logic is not the strong point of this school of conjectural historians.

Mr. Lawson is, indeed, far more consistent and freer from fallacies than many of those we have read. If we differ from him on an important starting-point, it is not that he does not know or state the opposite view, but that he deliberately rejects it. Thus he thinks that the wide diffusion of such a superstition as that about the Evil Eye is better to be accounted for by deriving it from the belief of some small primitive society, handed down by direct heredity to its many descendants, than by the theory that in the narrow range of primitive ideas many coincidences are to be expected, which are therefore no proof of contact or of common heredity among those that hold them. We would rather lay stress on the fact, not that the ideas of primitive men are scanty, but that their ideas are suggested by the physical conditions of their bodies, and that similar conditions will breed similar ideas or similar practices in any people. Moreover, we suspect the author of assuming that the human race had a single origin, and that in consequence there may be a common ancestor for all scattered peoples, however unlike in type they

now are. The assumption of a single origin for Australians, Bushmen, and Aryans seems very doubtful; and if human beings were developed in various parts of the globe, then common superstitions cannot be accounted for by heredity. Perfectly definite ideas may arise from pathological causes without the least possibility of heredity. We will cite but one curious instance. Hippocrates, in giving his careful clinical account of a case of puerperal fever, notes as a symptom *ἡσυχρομύθεα*. Any one who has studied the disease in the present day knows that this painful symptom appears in the most moral and refined patients. We hold therefore, against Mr. Lawson, that many beliefs, even worked out into myths, may simply arise from similar states of body or similar conditions of primitive life, without any social contact, or any transmission from a common ancestor.

But this speculation does not in the least vitiate the main contention of the book, which is that the paganism of old Greece has survived in the Christianity of modern Greece, and that the Orthodox Church contains among its members thousands, nay millions, who still bow the knee to Baal. All the deeper convictions of the Greek peasants are those of their heathen ancestors; only the veneer is Christian. How near the God of these Christians is to the Zeus of Homer appears plainly from the delightful proverb explaining the cause of thunder: "God is getting his daughter married"! on which occasion the native thinks the making of every kind of noise the proper manifestation of joy. This barbarism even survives among us, when we make 101 violent noises to do honour to our king, the proclamation of peace, or the marriage of a princess. The evidences of pagan survivals have been here set forth with an insight and a diligence to which we do not know an English parallel. It can be done in the case of the Greeks because their ancient beliefs have been so fully observed and set down.

When Mr. Lawson lays stress on the *piety* of the old Greek and of his successors, he seems to us to use that term in a lower sense than is customary with Northern people. We make a clear distinction in use between "religion" and "piety"; the latter signifies an inward and spiritual devotion to God, which is not co-extensive with religion. Our long experience of the modern Greeks is that many of them are very religious, but that piety is exceedingly rare. The same may be said of their parochial clergy; and accordingly—we will not say whether it is cause or consequence—Greek society is on this side apt to be frivolous, and the true religion of the family hardly known. The old Greeks had nobler instincts, and among them simple piety was not only known, but also respected; still, it has been shown in more than one book on Greek social life, as well as in this, that Greek religion seldom rose higher than



the idea of a bargain with the powers above. If God did not reward solemn prayers and sacrifice, He was not playing fair, or else He was shackled by the inexorable Fates, whom He could not control.

Among many suggestive chapters in this book we think that entitled 'The Centaurs' deserves the palm. It embraces far more than these; for it is a full and ingenious discussion of the origin of the modern belief in the *Callicantzari*, hobgoblins that infest the country by night between Christmas and Twelfth Night, making the ways unsafe, and even attacking men and women in their houses. The weird animal forms in which these creatures appear suggest to the author that they are an echo of the mummers in the old winter feasts of Dionysus, who assumed animal disguises, and went into wild and dangerous revels from the strange longing to escape from their ordinary selves, and become the companions of the god in his midnight orgies. This desire to become united to deities in a future state, even in the form of physical union, Mr. Lawson holds to have been the inmost idea of all the ancient Mysteries. But what has all this to do with the Centaurs, who give their name to the chapter? Here we feel that the author is a member of his craft, which deals too liberally in conjectures. He assumes the name to be that of the primitive occupants of Thessaly, whom the Greeks on their advent drove into the mountains—Pelion and Ossa—where they remained, strange and fearsome on account of their supposed magic powers, called also by the name of *Pheres* (*Æolic* for "beasts"), and assumed to have some bestial qualities, like the Satyrs. The artistic limitation of the Centaur to a semi-horse is but the selection of one type from many possible monsters.

So, with the help of Prof. Ridgeway's Pelasgians and other ingenuities, the author weaves for us a rich variegated garment of mythology wherewith to dress up the *Callicantzari* in a garb stranger than they ever assumed in the popular imagination.

We cannot follow Mr. Lawson further into this seductive maze, but will conclude by noticing a few statements which he should revise. He states it as a fact that in Pausanias's day there were still here and there human sacrifices; Pausanias does not say so, though he perhaps wishes his readers to believe it. Mr. Lawson, like our poets, speaks of the meadow of asphodel as if it were an abode for the blessed. Any one who has travelled in Mediterranean mountain country knows that it means a waste and barren place, where nothing else will grow, and which nowadays is only tenanted by herds of swine.

But why notice these trifles in a book full of eloquent and even pathetic pages? Mr. Lawson should be held up as a model to the German savant. Instead of being encumbered by his learning, and therefore confused and ponderous in his style, he marches in a panoply that fits him perfectly, and permits not only swiftness, but also grace, in his movements.

*The Elizabethan People.* By Henry Thew Stephenson. Illustrated. (Bell & Sons.)

A CONSIDERABLE amount of reading, and genuine interest in the things read, seem to have led Mr. Stephenson to the idea of making a book out of his notes. Apparently they had served previously as the basis for a course of lectures, as there is an attempt to round each subject off in a chapter; yet a considerable amount of repetition of facts, and even of phrases, occurs, especially in chaps. x., xi., and xii., concerning superstitions. As lectures the notes would be doubtless very interesting to Shakespearian students, and might stimulate hearers to further personal work. Occasionally there are suggestive criticisms, as when on p. 321, speaking of the crime of Hamlet's uncle, the writer points out that, however carefully he had chosen the place of the murder for secrecy, he had to estimate the possibility of his victim's ghost appearing to reveal it, for "in Shakespeare's time every criminal had to reckon with the possibility of a supernatural revelation."

Taken as a serious contribution to Shakespearian literature, however, the volume is open to several strictures. We find a lack of proportion in the selection of materials, a lack of care in putting them together, and a lack also, occasionally, of accuracy and clearness. The writer assumes for himself and his work too much originality.

In opening his first chapter, on 'The Elizabethan Character,' Mr. Stephenson protests against the modern idealization of Shakespeare which conceives all his works as perfectly planned and executed:—

"To me, one of the most delightful elements of the contemplation of Shakespeare is the recognition of that steady progress which is the result of a persistent profiting by each mistake, till he attained the splendid degree of skill which enabled him to produce the series of great tragedies. Is it not time, then, to accept Shakespeare as a man?"

We are not aware of any critic of estimation who does not dwell on this progress, and some do so, perhaps, rather too laboriously. Mr. Stephenson, having delivered himself of this personal criticism, turns on his second page to his direct subject, the character of Elizabethan people. Here he tells us:—

"It is my belief that the conditions of life have so changed in three centuries, that, unless one can in some way get into the Elizabethan state of mind, view a play, so to speak, from the Elizabethan point of view, many parts of Shakespeare's dramas will be unappreciated to the same extent,"

as was the humour of some allusions to a person who did not know the associated facts. Mr. Stephenson is perfectly right in his theory; his only mistake lies in his thinking that he is the first to have made this discovery. It is what every serious Shakespearian student from the beginning

has realized. Many have taken infinite pains to master the environment of Shakespeare and the conditions under which he wrote. The number of books from which the critic has borrowed is a sufficient witness to this fact. But there are many other books of similar purpose, showing original work, which Mr. Stephenson does not even name. He attempts

"to lay before the modern reader a wide view of how the Elizabethans lived and what they thought of things in general, hoping that this knowledge will help to set the scenes of Shakespeare and his fellow-playwrights before the modern audience in a more consistent and rational simplicity."

The three peculiarly national characteristics that were shared by the majority of the nation then, and not, at least so significantly, at other periods of national life, Mr. Stephenson regards as "1. Credulity; 2. Savagery; 3. Imitation." The credulity arose from the widening vision of the world: "Nothing was too unthought of to appear, nothing too impossible to be believed," in the national attitude towards superstition and magic arts. Savagery the author illustrates by the cruelty of legal punishments, the contempt of death, and the delight in cruel sports, such as bear-baiting and cock-throwing. He dwells upon these, giving as his authorities "the old records," without date or direct reference; then he refers to "Harrison," without mentioning title or edition of the book, though later he gives quotations from other works with some references. Under "Imitation" he describes some of the fads which Elizabethans feverishly pursued for a season, among which he classes the custom of writing sonnets, as well as the fashions in clothes. Yet he allows that "the English of that age were a God-fearing people, chivalrous to women, kind to the stranger, hospitable, devoted to the Queen, and willing to die for their country."

He goes on to tell of life in the country and the capital, amusements, the celebration of festival days in the calendar, the love of spectacles, and other minor "characteristics."

One great hindrance to the clearness of the book arises from the author's frequent habit of extending the periods of time from which he draws his material, far beyond the limits which his title suggests. A certain latitude has to be allowed, of course, as Shakespeare, with many of his contemporaries, lived well into the reign of James. But Mr. Stephenson ranges rather too far even on both sides of that. It is true that a philosopher may find causes and effects far apart, but an historian who is attempting to portray a people during a limited period of rapid transition should stick to that period. For instance, the writer brings in, to illustrate his chapter on Elizabethan witches, John Stearne's book, published in 1647, concerning witches burnt since 1645, during another period of rapid transition. Sometimes he does not seem



to be aware that he is going so far afield. On p. 119 he states concerning falconry:—

"Madden has much to say on the subject, and there are numerous contemporary handbooks pertaining to the art, one of which has recently been reprinted in facsimile, 'The Boke of St. Albans'!"

Whenever that book was written, it was printed in 1486, and could hardly be called "contemporary."

On other occasions there are similar examples of inexactitude concerning Stratford. The author describes Sir Hugh Clopton as coming thither "from a neighbouring village in 1480," instead of coming from London, where he had been Lord Mayor; he speaks of Sir Hugh's house being "rebuilt by Shakespeare in stone," whence it was called New Place, when it was a Sir John Clopton who rebuilt it in 1701-2; he mentions the "building" of Shakespeare's Grammar School in 1547, not realizing that it was kept in the room above the Guildhall. He misconceives the relation between betrothal and marriage at that special time, as it affected Shakespeare, though the case is clearly stated in 'Shakespeare's Marriage,' by Mr. J. W. Gray. He informs us that there is a synopsis of the princely pleasures of Kenilworth in Strutt's 'Sports and Pastimes,' and that they are fully described in Scott's 'Kenilworth,' instead of referring us to Gascoigne's works, Nichols's 'Progresses,' or Laneham's letter, though he quotes from the last-named a description of the rustic wedding shown before Elizabeth.

Mr. Stephenson frequently misunderstands the relations of the facts he meets. For instance, he tells us "that there was a great revival in the popularity of yellow starch in 1615, due to the fact that an infamous woman, a Mrs. Turner, wore bands so starched at her execution at Tyburn"; whereas the fact is that Mrs. Turner had introduced yellow starch, but her execution put it out of fashion. He confuses the ordinary beggar's licence with the special patent granted to John Stow the historian.

The series of pictures can hardly be entitled illustrations, as they seem generally to be inserted at random, and rarely associated with the adjacent text.

With all these drawbacks, the facts and quotations (some of them very lengthy) are in themselves of value, and we may agree, to a certain extent, with the writer when he says: "The reader of the present volume will probably find its main value in the assistance it lends to the appreciation of Elizabethan literature."

#### NEW NOVELS.

*Helen with the High Hand.* By Arnold Bennett. (Chapman & Hall.)

THIS story is well described by its author as "an idyllic diversion." It is a change from the solid work of Mr. Bennett's serious studies. The comedy is at times

dangerously near farce, but it is always amusing. One must not break a butterfly on a wheel, or one might take exception to the social success of the uncouth and unlettered uncle of Helen, who marries a bright and elegant lady. Mr. Bennett is best in his light and deft studies of young women. They are amusing, and they are also founded on genuine observation.

*Morning Star.* By H. Rider Haggard. Illustrated by A. C. Michael. (Cassell & Co.)

COMPARED with other romances by Mr. Haggard, this is a pale production, though its theme might tax the imagination of a powerful writer. The heroine is the daughter of an Egyptian god, incarnated through the instrumentality of the wife of a Pharaoh. Her hand in marriage is sought by Pharaoh's treacherous half-brother; and on the repudiation of this proposal, Pharaoh is murdered by sorcery, and the heroine forced in self-preservation to sanction the withdrawal from her of the Ka or "personality within the person," which "externalizes" itself in her form, marries the traitor, and assists in his destruction. The heroine, despite her divine origin, fails to impress us apart from the supernatural manifestations made on her behalf. There is, indeed, something suspiciously British about both her and Pharaoh, though it may be urged that human nature, like history, repeats itself. Among the melodramatic scenes in the novel, the sequel to the traitor's marriage at Memphis is perhaps the most effective.

*The Lantern of Luck.* By Robert Aitken. (John Murray.)

ONE must have an abnormal appetite for adventurous fiction to derive much pleasure from this bustling, but mechanical romance, in which various rogues, including the president of an apocryphal South American republic, contend with a Portuguese admiral and a beautiful girl of mysterious parentage for the possession of a vast hoard of money. The opening chapter, in which a young American stockbroker suddenly finds himself ruined, is promising, and one's interest is still alive when his betrothed fails to keep an appointment to marry him; but with the reappearance of his enemies on board ship the tale becomes unconvincing, and remains so, though the South American president is cleverly drawn.

*The Wife of Nicholas Fleming.* By Paul Waineman. (Methuen & Co.)

'THE WIFE OF NICHOLAS FLEMING' tells a story that could easily have been told in one-tenth of its three hundred odd pages; it is written without distinction, and without any noticeable or positive

characteristic. Count Fleming marries one twin-sister and subsequently lives with the other, unaware that she is not his lawful spouse. The Avelan twin-sisters, it appears, are as like as two peas. In a bathing accident the one who is married to Count Fleming gets drowned; the other is rescued, and as by chance she is wearing her sister's wedding-ring, she is borne unconscious to the Count's address. Because she loves her brother-in-law, she accepts the situation and becomes his Countess. She keeps her secret to the end, and the Count lives and dies with no inkling of the imposition. The thing is sentimentally done. The events narrated are supposed to have happened in Finland.

*The Bounty of the Gods.* By Lady Helen Forbes. (Duckworth & Co.)

THERE is some exceptionally good work in this story of the three sons of the English widow of a Spanish aristocrat, though in the first half of it the author is too much inclined to play Chorus in criticizing their unamiable character. Towards the finish all interest passes to the youngest, and it is in weighing the effects of a sort of racial reawakening on a rather woodenly evil-minded boy, that Lady Helen Forbes makes her best points. Her keenness of observation and her subtlety in treatment would be the more striking but for a queer note of austerity in her judgments; and this, though her novel is by no means deficient in humour, and consistently free from commonplace. The characters of the three English uncles are most engaging, and that of the ducal grandfather in Spain, conceived in a more serious vein, is portrayed with admirable delicacy.

*Betty Carew.* By Katharine Tynan. (Smith, Elder & Co.)

THIS book sets forth the love-affairs of the young people of two gentle families resident in the same village. The girls are described as "wild" and "unconventional," but seem to us insipid. Their parents, widowers, are again stock types. Sentiment at every point obscures the moral; otherwise the book might be suitable for quite young girls. The adult will find little of interest in this complacent chronicle of small beer—a story hard to reconcile with Mrs. Hinkson's reputation.

*In the Wake of the Green Banner.* By Eugene Paul Metour. (Heinemann.)

CURIOUS, bizarre, full of colour and dash and incident, this tale is well worth reading. Here and there we detect a foreign element in the style, apart from the fact that the English is of the transatlantic variety. But the author writes fluently, and it is rather, perhaps, in occasional

glints of sentiment than in language that the exotic flavour is detected. The book describes warfare some years hence in Morocco between a pretender to the Moorish throne and a French army of occupation. The writer knows his French Africa very well—a good deal better than he knows Morocco; but, as he deals with an imaginary future, it is perhaps permissible to attribute to Marrakish, for example, and other parts of El Moghreb, characteristics which as yet have not become Moorish, though they are Algerian.

*First Love.* By Marie Van Vorst. (Mills & Boon.)

MISS VAN VORST'S latest heroine belongs to a type with which modern fiction has made us familiar—the mature, but still fascinating woman passionately beloved by a man much younger than herself. An objectionable husband bars the way to their union, for the lady, though an American, has scruples on the subject of divorce; but when this trying person has at last the good taste to remove himself to another world, his widow, from the loftiest motives, chooses as husband a former admirer, thereby breaking her own heart, and causing her youthful adorer distress, from which he only recovers through the agency of an "Irish-eyed" girl, the friend of his childhood. The story is very readable, though not remarkable for originality or distinction.

*Four Sons.* By A. H. Gilkes. Illustrated. (G. A. Symcox.)

MR. GILKES'S story is dated in the year 338 B.C., and the theme is the aggressiveness of the Romans in the Italian peninsula. The four sons who are brought into relations with one another are Publius, the Roman, Makistos, the Macedonian, Elias, the Jew, and Iphicrates, the Greek. These are all well sketched with their national and personal characteristics. There is a sufficiency of plot, with a slight love-motive; and the story culminates in an engagement—very well described—between a Roman detachment under Postumius and a Greek company raised and drilled by the young Iphicrates, who is left victor on the field. It is a pleasant story to read, and emphasizes a point the ordinary student has little opportunity of realizing—the relations at that epoch of the Hebrews, Greeks, Macedonians, and Romans, to put the nations in the order suggested by Elias, son of Joshua. Students might read 'Four Sons' with pleasure and profit. We think the author in his prologue tends to exaggerate the unity of the "Greek nation," and in the course of his story the hatred with which the Romans were regarded in Italy.

## VERSE.

*England, and other Poems.* By Laurence Binyon. (Elkin Mathews.)—Of Mr. Binyon's new poems, the least satisfying are the two which attempt narrative,—one, 'Ruan's Voyage,' lengthy, and of a mystical atmosphere neither entirely sufficient nor noticeably original; the other, 'The Battle of Stamford Bridge,' in the nature of a ballad, but with little to lift it above the numerous essays in this form of composition with which modern verse abounds. Mr. Binyon's talent is essentially meditative, and though his poetical sphere be thereby somewhat narrowed, the excellencies to be found within its limits are none the less personal and distinctive. The present volume, which cannot fail to enhance its author's reputation breathes a refreshing idealism. The many love poems are marked by exquisite workmanship and sincerity of feeling. Word-pictures, vivid and delicate, are a feature of this poet's work, and they are here in abundance: some brief and subtly indicated, as that of mountains "far-enthroned and hoar,"

With old blanched towns sprinkled about their feet;

others, again, more elaborate and wrought with sustained art, like the following beautiful stanza from a poem without a name:—

Between the mountains and the plain  
We leaned upon a rampart old;  
Beneath, branch-blossoms trembled white;  
Far-off, a dusty fringe of rain  
Brushed low along a sky of gold,  
Where earth spread lost in endless light.

In his title-poem, 'England,' Mr. Binyon takes an honourable place among the prophets of patriotism; and the volume is further enriched by certain lyrics from the dainty little volume 'Dream-Come-True,' published in a limited edition some four years back.

*Farewell to Poesy, and other Pieces.* By William H. Davies. (A. C. Fifield.)—Mr. Davies's poetical equipment does not seem to expand with time. His way of writing remains essentially subjective; but his egoism is of a sturdy sort, and derives a distinctive charm from limpid rhythms and unstudied simplicity. Simplicity is, however, a capricious quality for which inspiration is in the highest degree necessary. Mr. Davies at his best has been compared with Blake and Wordsworth, and the following delightful stanzas from 'Clouds' show that the comparison still holds good:—

My Fancy loves to play with Clouds  
That hour by hour can change Heaven's face;  
For I am sure of my delight,  
In green or stony place.

Sometimes they on tall mountains pile  
Mountains of silver, twice as high;  
And then they break and lie like rocks  
All over the wide sky.

Sometimes I see at morn bright Clouds  
That stand so still they make me stare;  
It seems as they had trained all night  
To make no motion there.

But simplicity lacking substance tends to become banal, and (for example) an otherwise thoughtful and admirable poem, 'The Dark Hour,' is marred by the lines,

The little birds are full of joy,  
Lambs bleating all the day;  
The colt runs after the old mare,  
And children play,

which in their artlessness approximate to the ineptitudes of "Poet Close," the Mid-Victorian "Skylark."

The two concluding poems, 'The Philosophical Beggar' and 'Fancy,' are in creditable blank verse—the former ex-

pressive of the author's "tramp" philosophy; the latter a naive plea for asceticism in art, containing many picturesque passages, from which we may quote:—

It was a joy to hear the horses crop  
The sweet, short grass; and see the dappled cows  
Kneel deep in grass or water; and to watch  
The green leaves smoking, when their puffs made me  
Expect to hear them smack their lips like men,  
Or show some fire; and hear the summer's Wind  
Whispering in the ears of corn—and Birds  
That whistled while the leaves were drinking rain.

A publisher's note informs the reader that, "notwithstanding the title" of his latest volume, the author "is not deserting the muse." This is well. Mr. Davies's poetical field is somewhat circumscribed, yet it is peculiarly his own.

*The Pilgrimage.* By Yone Noguchi. 2 vols. (Elkin Mathews.)—Mr. W. M. Rossetti observes in the remarks appended to these slim volumes that the true test of poetry is to be found in its cosmopolitanism, and there is much here that satisfies the test. There is also much that is likely to leave the English reader unmoved, or, by its naïveté born of an over-studied artlessness, raise emotions other than those intended, illustrating the essential difficulty of adapting the spirit of Japanese art to English models. The little seventeen-syllable poems called generically "Hokku" are a case in point. Peculiarly Japanese, they do not lend themselves readily to English methods, and, certainly, the specimens given here raise few hopes of acclimatization. The following is an example:—

Where the flowers sleep,  
Thank God I shall sleep, to-night.  
Oh, come, butterfly!

Vagueness and profundity are but a step divided; it is for the poet's instinct to gauge the precise degree of revelation to which his reader is entitled, and to supply it—a task not altogether easy in the space of seventeen syllables.

Mr. Noguchi's muse has, however, other aspects which are for East and West alike. The spirit of his poetry is at once wistful and complacent—a curious blending of the cynical with the aspiring—and bears tokens of certain Western influences. Take the following lines:—

The Sun I worship  
Not for the light, but for the shadows of the trees he draws;  
O shadows welcome like an angel's bower,  
Where I build Summer-day dreams!  
Not for her love, but for the love's memory,  
The woman I adore:  
Love may die, but not the memory eternally green—  
The well where I drink Spring ecstasy.  
To a bird's song I listen,  
Not for the voice, but for the silence following after the  
song!  
O Silence fresh from the bosom of voice!  
Melody from the Death-land whither my face does ever  
turn.

The spell of Whitman seems discernible here and elsewhere. It is even more clearly suggested in the concluding lines of 'The Moonlight':—

It's not too much to say I am a revelation or a wonder  
Winging as a falcon into the breast of loveliness and air;

and may perhaps be responsible for the deliberate formlessness of much of the verse.

Again, there is in the poem called 'Ghost' more than an echo of M. Maeterlinck:—

By the very way she shook her hair  
That troubled her eyes to look the road of wind,  
(She shook her hair as a tree the dead leaves of thoughts),  
Lord-a-mercy . . . I knew her well,  
She was my old love, though when she began to be I forget.  
(The dead thoughts of leaves of a tree flap and flap.)

Mr. Noguchi's handling of English is, on the whole, creditable. He tends to discard little words too much, as in "my touch of hands" or "her shadow of



arm." 'The Fantastic Snowflakes,' which contains an attempt at colloquialism, is not too successful; and he is led by imperfect converseance with the spirit of our language into such an ambiguous statement as

She had innocent tact of love in each wink.

Against these and other lapses must be set not a few passages where the poet's touch is unmistakable, as in the quaintly expressed fancy

Her tassels of hair hung of yore  
Like whispering grasses on the sky-road,

or

Song's way is twilight—still  
She comes riding on the sigh of a reed.

The volumes are issued from the Valley Press, Kamakura, Japan, and paper and binding alike are of the daintiest, while the number of misprints is inconceivable. We have noted only one—turning "lotus" into "louts," p. 77—of a disconcerting character.

Of the numerous pieces in Mr. Leonard Shoobridge's volume entitled *Poems* (John Lane) there are few that exceed the dimensions of a sonnet, and nearly all are couched in the vein of subjective meditation which is responsible for the bulk of modern verse. But the short lyric, if it is to justify itself, needs certain qualifications—distinctive thought, and beauty of form; and in both of these Mr. Shoobridge is deficient. He tends to ponder overmuch upon those abstractions—Life, Love, and the like—which have for ages past been the starting-point for the poetically inclined; but he does not succeed in vitalizing them anew, while his versification is often of a studied roughness which leads to gratuitous verbal intricacies. On the other hand must be set an undoubted power of vividness, which, if cultivated with a fuller appreciation of technical conventions, is not without promise for the future.

Some widening of Mrs. Ethel A. Edwards's poetical horizon is needful if the undoubted gifts of feeling, taste, and technique displayed in *The Heart of Life* (Cambridge Bowes & Bowes) are to achieve the distinction they suggest. Her verse is thoughtful and sincere; it is musically conceived, and with a sound sense of form; and she expresses certain instincts of humanity in tones at once individual and convincing; as, for example, in 'Great Possessions,' from which we quote:—

It's the fading of the flowers, and the failing of the light,  
It's not the gate of Death we dread;  
It's the ugliness of age, and the dream of dreadful night,  
It's the way that they forget us when we're dead.  
It's the paling of the beauty and the love and the desire,  
It's the folding of the wings, and the quenching of the fire,  
Oh! it's not the future judgment, nor the fear of penance dire,  
It's the knowing there are others in our stead.

But the book is, in the main, subjective, and subjectivity tends, as often as not, to clip the wings of thought. Hence its range is cramped, and the vein of melancholy, which is its prevalent influence, partakes on occasions of qualities with which modern minor poetry has already made us familiar. More than a hint of the wider vision is, we think, discernible in the dainty sequence of 'A Child's Songs,' from which we quote a charming little poem, 'King Timon,' where the pathos rings true and unmistakable:—

King Timon went to stay in London Town  
In a sea-blue frock and a pair of scarlet shoes;  
King Timon wore a hat of beaver brown,  
And the buckles of a green stone, as a king may choose.

King Timon came back (hush!) from London Town,  
In a little bed, a-sleeping, with lilies gold and white;  
King Timon lay with lilies for his crown,  
But not a word of greeting he said to us that night.

King Timon comes now, when the Sun is low  
In his scarlet shoes and his hat of beaver brown  
And he sings us of a land we do not know,  
But it's far away from London Town.

Mrs. Edwards possesses marked talent, and we look forward with interest to her next volume.

Mrs. Frances Cornford's muse is of the dainty sort, with a turn for the triolet and a sound appreciation of word values. Her verse in *Poems* (Priory Press, Hampstead, and Bowes & Bowes, Cambridge,) is consistently melodious, and abounds in felicitous passages indicating a graceful and poetic fancy, for example,

The pebbles, they were smooth and round,  
And warm upon my hands,  
Like little people I had found  
Sitting among the sands,

or again:—

I thought to send my soul to far off lands,  
Where fairies scamper on the windswept sands,  
Or where the autumn rain comes drumming down  
On huddled roofs in an enchanted town.

In form and substance the volume is of the slightest, but its contents will delight a cultivated taste, and it displays excellent craftsmanship.

Of Mr. James Elroy Flecker's *Thirty-Six Poems* (Adelphi Press) there is not one that lacks the stamp of individuality. Mr. Flecker's technique is admirable, and his imagination, though its tendency be generally towards gloom and mysticism, is of the kind that can transfigure common things. 'The Town without a Market' is a striking poem of distinctive atmosphere. The verses called 'Tenebris Interlucens,' being both brief and characteristic, we quote in full:—

A linnet who had lost her way  
Sang on a blackened bough in Hell,  
Till all the ghosts remembered well  
The trees, the wind, the golden day.

At last they knew that they had died  
When they heard music in that land,  
And some one then stole forth a hand  
To draw a brother to his side.

In 'The Masque of the Magi,' 'Joseph and Mary,' and 'The Stranger' the author essays the masque form with dignity and fitting simplicity; while a vein of humour—quaint if inconclusive—is exemplified in the stanzas called 'The Ballad of Hampstead Heath.' In exotic measures Mr. Flecker is less successful, for instance, in his unrhymed lines on 'The Oxford Canal.'

Miss Lilian Street's little volume, *Rupert and other Dreams* (Elkin Mathews), is of very uneven merit. The title-poem, a modern love-theme set in quatrains of the kind associated with FitzGerald's Omar Khayyam, displays a paucity of imaginative qualities in no way remedied by the language, which is often woefully pedestrian, as in the following lines:—

—and he was too proud  
A friend's impertinence to have allowed,  
Not that I blamed him there for want of trust  
Because the reticence brought us no cloud.

But among a great deal that is facile and trite there are to be discerned glimpses of real poetical instinct. Of such are the metaphor in 'Lines for a Symphony,'

Without, the wind is gaining on the night,  
And frightened stars behind the clouds take breath,

and the opening of one of six 'Sea Dreams,' which possesses a charm and cadence recalling the early work of William Morris:—

Green fields of the Morning Sea  
Change slowly to sapphire blue  
When the noonday light slips by—  
And pass very lingeringly  
Into shallows of opal hue  
Flushed with fires from the sundown sky.

Miss Street's technique leaves much to be desired. Her shorter lyrics limp and stumble, while the more lengthy pieces give evidence now and again of an ear curiously unsensitive, as in the words,

—asters hale  
Preserve their dresses for All Soul's Day's sake.

*A Century of Sonnets.* By Bertram Dobell. (Published by the Author.)—Mr. Dobell handles the varieties of the sonnet form with ease and skill, but his reflections on love, marriage, faith, and more ephemeral topics, though essentially sane and vigorous are expressed with more directness than poetical distinction. The following from 'Love's Exclusiveness' will illustrate the quality of the verse, and also those rare occasions in which, even over a hand so practised, the domination of rhyme asserts itself:—

"Let us be friends!" Ah no! it cannot be;  
Friendship to love may well transmute itself,  
But love's a tyrannous and a jealous elf  
That with cold friendship never can agree:  
Love shall be friendship's foe was Jove's decree,  
And friendship, when it drifts on passion's shelf,  
Can never more return unto itself:  
Love ever is for love the only fee.

With reference to the vindication of 'The Sonnet' appearing on p. 98, the author candidly confesses a doubt as to its being "altogether original," and owns to a "haunting impression of having at some time met with a sonnet having some resemblance to it." That of Wordsworth beginning,

Scorn not the Sonnet; Critic, you have frowned  
Mindless of its just honours,

will, we think, be recognized as the missing prototype.

In describing the contents of *In the Net of the Stars* (Elkin Mathews) as "one poem," Mr. F. S. Flint claims, in effect, to be appraised by another, and possibly more indulgent, standard than is, in the circumstances, justifiable. Whatever may have been the unity of idea present to the mind of the writer, it has scarcely passed to that of the reader, who is confronted with four several groups of mingled lyrics and sonnets, with just as much ostensible cohesion as is generally to be found in collections of verse upon the subject of love. The author has an appreciable poetical talent; he is picturesquely reflective without being in any striking degree original; but he is not guiltless of lapses. 'Pan the Outcast,' for example, concludes with the unintelligible lines:—

And the night came, and with I blended;—  
To a bush's black heart stole.

In addition, the irritating conventions and insipidities born perennially of "roses," "rose-petals," and, most insistent of all, "roses and rue"—do not fail to obtrude themselves. 'A Swan Song,' on the other hand, is a creditably ambitious attempt at a theme somewhat abstruse; and the couplets called 'Vow' contain a fresh conceit expressed with pleasant quaintness:—

Come, we will take the stars of flaming Hope,  
And plot, with them, a joyful horoscope,—  
At the pure will's high-imagined behest,  
Scatter new stars on heaven's palimpsest,—  
With horn and hue, with horn and hue and cry,  
Chase the symbolic beasts throughout the sky.



In his Prefatory Note Mr. Flint confesses to innovations. He has, "as the mood dictated, filled a form or created one," he has "used assonance for the charm of it, and not rhymed where there was no need to." Of these the first and last are, viewed in a certain sense (not perhaps that intended by the poet), practices coeval with poetry itself. But the employment of assonance at will is another matter. Its use, wisely enough, in the present volume is sparing, and when it does occur, as in the case of "bloom" and "moon," "limbs," "winds," and "wings," its "charm" is of the coyest.

### OUR LIBRARY TABLE.

ONE of the most notable, and certainly most encouraging, features about the Church of England at the present day, is to be found in the number and complexity of the social problems with which a clergyman, whether he be an eminent divine or a parish priest, is expected to acquaint himself. In *The Church and Life of To-day* (Hodder & Stoughton), apart from more strictly theological matters, we find bishops and other ecclesiastical dignitaries writing upon such diverse subjects as 'Novels and Novelists,' 'The Democratic Movement,' 'The Week-End Party,' 'The Housing of the Poor,' &c. It is a healthy sign that the Church should have awakened thoroughly to the desirability of identifying herself with the daily life of the nation, and if her preachers and teachers will approach these matters with a width of outlook that will appeal to the lay mind, they cannot fail to be of infinite assistance.

The papers in the present volume are rather regrettably slight, each writer having apparently been restricted to a very few pages. The Bishop of Durham contributes a striking article on the question of 'The Decline of National Courage.' The Archdeacon of Halifax makes some illuminating observations in 'The Parson's Freehold' on the difficulty of removing an incumbent from his benefice for any reasons short of those which are scandalous. The Dean of Bristol writes on 'Vanity in Religion,' a danger not sufficiently realized amongst young people; and Bishop Welldon from his own experience makes some wise and comprehensive observations on 'The Young Man of To-day.'

*Early English Proverbs, chiefly of the Thirteenth and Fourteenth Centuries, with Illustrative Quotations.* Collected by the Rev. Walter W. Skeat. (Oxford, Clarendon Press.)—This little book contains three hundred and two sayings of a more or less proverbial character found in certain Middle English writings, beginning with the twelfth-century Homilies, and ending with 'Piers Plowman,' Chaucer, and Wyclif. Only a few of these can be strictly regarded as English proverbs; the majority are echoes from the Bible or the classics, translations from the Fathers and various mediæval Latin authors, or sententious utterances of the poets quoted which may have deserved proverbial currency, but do not seem to have obtained it. The inclusion of this heterogeneous matter, however, affords Prof. Skeat the opportunity of giving a good deal of interesting and sometimes useful information. He has indicated the sources of most of the quotations, and has furnished many parallels in thought or expression from the literature of all periods, usually apposite,

although now and then the relevance of the passages quoted is not easy to discover.

There is a curious oversight in the translation of the first proverb in the book, "Hwa is thet mei thet hors wettrien the himself nule drinken," which is rendered "Who is he that may water the horse and not drink himself?" As Prof. Skeat appends the usual modern form of the saying, it is evident that he has not really misunderstood the sentence; but it is not easy to account for the mis-translation. In No. 12 the word *lathe* is misprinted *athe*. The saying "For god is grith, and god is frith," is correctly translated "Good is security, and good is peace"; but the citation of the text "Safety is of the Lord" might lead one to think that Prof. Skeat had interpreted *god* as "God." The Italian proverb *Cosa fatta capo ha*, cited under No. 163, certainly does not mean "A thing accomplished has a beginning." There is no very profound research in this little book, but it will repay reading.

*Things Worth Thinking About.* By T. G. Tucker. (Melbourne, T. C. Lothian.)—Prof. Tucker is known to us in England as a scholar who valiantly pursues his studies under somewhat depressing conditions. In Australia he should be known as a public benefactor, the volume before us, which contains six lectures reprinted from the Melbourne *Argus*, being nothing less than a contribution to the Commonwealth. Acquaintance with Greek life and thought has rendered the Professor acutely sensitive to the defects in what thoughtless people call modern civilization, especially in that kind which prevails in the British colonies, is permeating the British Isles, and draws its inspiration from the New World. Prof. Tucker realizes, though perhaps not clearly, that the gravest fault in modern men is their inability to distinguish between ends and means; for instance, they tend to regard work as something good in itself. Were life a mere matter of work, money-making, games, gluttony, and factitious emotion, there would be no excuse for desiring the perpetuation of the race. In so far as any of these things are good, they are good as means; they help men to live well. An astonished Melbourne audience learns from its professor what Plato taught above two thousand years ago—ὁ δὲ ἀνεξέταστος βίος οὐ βιωτὸς ἀνθρώπων—what a later teacher summed up in the profound aphorism "Man shall not live by bread alone." It learns that tramcars and telephones do not constitute a civilization; that work in itself is worthless; that success is no criterion of virtue; and that peoples and periods must ultimately be judged by their richness or poverty in good states of mind. It learns that an Athenian of the great age would have reckoned an Anglo-Saxon community of the present barbarous, and, what is more, it learns that the Athenian would have been right.

To readers of *The Athenæum* these ideas are familiar, but we doubt whether the people of Melbourne have given them much thought. It is to them that Prof. Tucker addresses himself. To the cultivated minority we do not recommend his book; too often its arguments are obsolete, its attitude commonplace, its illustrations trite. Most of the lectures contain plenty of good sense; but they contain also much poor writing, much that is tedious, and nothing that is profound. They are intended for those who think that modern life is the crowning achievement of human effort, that perfection is to be reached by hurrying along at full speed and that civilization is synonymous with comfort. To such their message will be profitable.

*The Land of the Golden Trade: West Africa.* By John Lang. Illustrated by A. D. McCormick. "Romance of Empire." (T. C. & E. C. Jack.)—It is difficult to decide whether compilations like the one before us are more useful or mischievous. So long as they awaken interest in a particular country and direct attention to the standard authorities on its history and present conditions, they serve an admirable purpose. But as substitutes for such authorities—and the limitations of human life force most of us to be content with substitutes—they are unsatisfactory. Mr. Lang's condensation is not ill-done; he appears to have consulted most of the available literature, and his excerpts from the older writers are highly entertaining; moreover, the particulars as to ancient expeditions given in his first and second chapters will be new to many readers. But we could well have spared his somewhat crude moralizings—some of which, moreover, have the air of being purposely dragged in to impart a "patriotic" tone to the book; and we feel compelled to enter a protest against the treatment of the slave-trade on pp. 169-72, while willing to grant that the matter is not one to be settled off-hand according to present-day ethical standards. The author's point of view is typical of much that passes for thought among average people. He is aware that "things are what they are," and is confused between his desire to face and interpret them honestly and a conscience which suggests that wholesale approval is impossible; and so he tells us, first that slavery is an inevitable outcome of the evolutionary process, a necessity of economic law, and then that "you cannot upset the balance of Nature without paying the cost; Nature never forgives, never writes off bad debts."

No honest record of the times and places dealt with in this book could fail to abound in horrors, yet when we find sixty-nine pages devoted to 'The Pirates of the Guinea Coast,' while Mungo Park's explorations are dismissed in a page and a half, and Bowdich's mission to Ashanti in a single sentence, we cannot help fearing that there is a deliberate appeal to the love of crude sensation. The account of our relations with Ashanti is inadequate, and no mention is made of Dr. Freeman's excellent book.

*Through Afro-America.* By William Archer. (Chapman & Hall.)—These papers are republished, for the most part, from *The Westminster Gazette*, *The Morning Leader*, and *The Pall Mall Magazine*. Mr. Archer gives an agreeable description of his trip through the United States as an investigator of the negro problem, and has obviously been at pains to sift the voluminous literature on the subject as well as to collect the opinions of Mr. Booker Washington and other authorities. He writes temperately; and if his suggested solution—the creation of a separate black man's land—cannot be regarded as immediately practical, he is not the first person to be baffled by the difficulties in the way, nor will he be the last. One of his additional chapters is an eloquent description of Jamaica and its charms.

*The Master of Game.* By Edward, second Duke of York. Edited by W. A. and F. Baillie-Grohman, with a Foreword by Theodore Roosevelt. (Chatto & Windus.)—This volume is a cheap reissue, in an abbreviated form, of the large folio work, with the same title, which was published five years ago, and received detailed criticism

in these columns (*Athen.*, July 23, 1904). There are many interested in the early annals of hunting in England and in France to whom the size and cost of the first edition were prohibitive, and who will be glad to possess this much smaller book. 'The Master of Game' was written by Edward III.'s grandson, the second Duke of York, between 1406 and 1413. It should be remembered that, except five brief chapters out of thirty-six, this work is a literal translation of Gaston de Foix's 'Livres de Chasse,' written in 1387, and that much of it refers to forest laws and customs of France which did not prevail in England.

*The Bridling of Pegasus.* By Alfred Austin. (Macmillan & Co.)—Mr. Austin laments "the decay of authority" as "one of the most marked features of our time," and there is much to be said for his plaint, particularly in the department of literary criticism. Canons of excellence, at once comprehensive and stable—foundations as it were for a superstructure in which individual taste may be free to disport itself—are no longer in request. Individual taste, not always of the most trustworthy, tends rather to come down and busy itself about the foundations. The classic system is scouted as a "foot-rule" method, and in its place we find the spirit of the popular press and the lighter magazines permeating what should be a serious study. Criticism depends for an audience nowadays less upon its matter than its manner, thoroughness and scholarship yielding place to emotionalism and epigram. Mr. Austin aims at the reassertion of what may be termed critical discipline, but his success is not conspicuous.

The first paper, that on 'The Essentials of Great Poetry,' is disappointing. The essentials, we are told, are two, "melodiousness" and "lucidity"—a provision of which the startling inadequacy is in no way atoned for by a saving and highly necessary statement to the effect that those qualities "will not by themselves go far towards endowing verse with the poetic character." Matthew Arnold's two desiderata, style and *σπουδαίσις*, or a grip of the seriousness of life, see us to us more comprehensive because more elemental. Mr. Austin does not greatly help matters by re-enunciating a definition of poetry (formulated by himself "many years ago") as "the transfiguration, in musical verse, of the Real into the Ideal." It is perhaps no better and no worse than similar definitions, but, like its fellows, it leaves us very much where we were before.

When he comes to compare poet with poet the author is more felicitous. Arnold's prophecy (concerning Byron and Wordsworth) that "when the year 1900 is turned, and our nation comes to recount her poetic glories in the century which has just then ended, the first names with her will be these," is still perhaps awaiting fulfilment; but Mr. Austin makes it the text of a valuable and interesting appreciation of each—interesting as the expression of a cultivated individual judgment rather than for its championship of critical ideals. The marked partiality displayed for Byron, and a somewhat excessive severity towards Wordsworth betray more than a suspicion of bias.

The best essays in the book are, we think, the three that deal with Dante—"Milton and Dante," 'Dante's Realistic Treatment of the Ideal,' and 'Dante's Poetic Conception of Woman.' In the first of these a suggestive comparison is drawn between the recent Milton celebrations—purely academic in character—and the national enthusiasm which greeted the Dante Sexcentenary at Florence in 1865. Dante is, with

Mr. Austin, a source of inspiration, and these papers, for their enthusiasm and discernment, will be read with real pleasure by lovers of the poet.

Other articles include 'Poetry and Pessimism,' 'A Vindication of Tennyson'—reprinted from *Macmillan's Magazine*, where it first appeared a quarter of a century ago, being a reply to certain strictures of Swinburne—and 'A Conversation with Shakespeare in the Elysian Fields,' in which Mr. Austin essays a lighter vein with rather cumbrous effect.

It will be seen that the critical net is widely flung, but its haul is scarcely proportionate. There are two main faults, the first, comparatively insignificant, being the prevalent tone of didacticism, inseparable perhaps from the oral communication of a "paper," but jarring in cold print. By the very nature of the volume, its intended appeal to the poetically educated must be presumed, and to such Spenser's 'Epithalamion' (here lamented as "less known than it ought to be to the modern readers of Lyrical Poetry") should be as familiar as it is to Mr. Austin himself; while the statement concerning Chaucer that "we have thousands of verses of his besides the Prologue to 'The Canterbury Tales'" is surely superfluous.

The second drawback is disastrous to the authoritative aspect of the work. In a Dedictory Letter to Sir Alfred Lyall, Mr. Austin claims for his book that it is free from contradictions, and "at least coherent." But this is hardly the case. All the papers have, we are told, "been written at various times during the last thirty years," yet no attempt seems to have been made to bring them into line. Hence arise inconsistencies calculated to create no little "confusion in the public mind." Two examples will suffice.

In the paper on 'The Feminine Note in English Poetry' Mr. Austin comments upon and condemns the prominent part taken by the love-theme in modern verse. He further observes (p. 51):—

"Nor let any one say that this was always so, and that poetry and poets have from time immemorial occupied themselves mainly with the passion of love."

On the other hand, in 'Dante's Realistic Treatment of the Ideal' a hundred pages later, we come upon Mr. Austin rhapsodizing over the "ideal realism" of the

"larger and wider world...of this vast and universal theatre, of whose stage Love remains to-day, as it was yesterday, and will remain for ever, the central figure, the dominant protagonist."

Here are two conflicting dogmas, each unambiguously expressed, and in neither case will the context permit any essential difference between them to be inferred from the presence of a capital letter in the second passage.

Again, in 'Byron and Wordsworth' the author imagines two 'Selections'—the one containing the best "optimist," the other the best "pessimist" poetry ever written—and adds: "But we entertain no doubt whatever which Selection would contain the finest poetry. It would not be the optimist one." This would be clear enough if it rested there; but the whole of the article on 'Poetry and Pessimism' seems aimed at proving the opposite. The exponents of "Pessimism" (defined generally as "disappointed Egotism") are mocked for "doleful bards"; theirs is a "sea-green melancholy"; they incur the epithets "mawkish" and "unwholesome"; and Mr. Austin continues: "In protesting, therefore, against

Pessimism in poetry I am only returning to the oldest, soundest, and noblest traditions in English Literature and in the English character." More care would have saved the volume from redundancy of quotation: Wordsworth's 'The Solitary Reaper' is printed in full twice, and a stanza from 'Simon Lee' is on three several occasions singled out for rebuke.

THE PARISH REGISTER SOCIETY of Dublin has continued its valuable work by printing the second volume of *The Registers of St. Michan, Dublin*, Part II., 1686-1700 (issued by the Society to subscribers), with full Indexes to the complete registers from 1636, edited by that learned and capable historian Dr. Henry F. Berry of the Irish Record Office. St. Michan's Church is probably best known to most readers by the extraordinary preservative quality of its vaults, illustrated by the celebrated instance of the beautifully conserved nun who stirred the imagination of Gladstone. The nun, however, must not be looked for in the Registers before us. Until the end of the seventeenth century, as Dr. Berry tells us, St. Michan's was the only parish church on the north side of the Liffey, and its position in the Danish settlement of Oxmantown, the town of the Ostmen, has led to the belief that St. Michan was a Dane, though the late Dr. Todd stoutly claimed him as an Irish saint. There is a tradition of a Danish church of St. Michan founded in 1095. The south aisle, dedicated to St. Sythe or Osyth, "who, though contracted in matrimony, lived a virgin, and was martyred in 870 by the Danes," was specially attended by a religious guild of the fourteenth century. Oxmantown was a very fashionable part of Dublin at the close of the seventeenth century, and the registers include a large number of names famous in the history of Ireland, besides a strong military element derived from the armies of Ormond, Cromwell, and Fleetwood. There is no need to point out the great importance of such records to English as well as to Irish genealogists. The majority of the English county families of Ireland come down from ancestors who served in one or other of these armies or bought lands granted to the officers, and their ancestors may often be traced in the registers of St. Michan. The Indexes leave nothing to be desired, and we note an improvement in printing the year at the head of each page of the Registers.

*The Publications of the Pipe Roll Society.* Vol. XXIX. (The Society.)—The 1908 volume of the excellent Pipe Roll Society's publications did not reach us until 1909 had half expired, but is none the less welcome for this little delay. It covers the year 1179-80, so that before very long we may hope to see all the Pipe Rolls of Henry II.'s reign set forth in print. The text is marked by the care which honourably distinguishes all the publications of this Society, and the Index is admirably full and accurate. Mr. Round contributes his usual Introduction, which is as excellent as ever, and perhaps rather more minute. Mr. Trice Martin explains in the Preface the principles on which the works of the reconstituted Society are transliterated, extended, and edited. The Society is doing such admirable service to students of the twelfth century that those whose main interest lies in later periods of the Middle Ages may well envy their good fortune. The Issue Rolls of the thirteenth and fourteenth centuries are fully as worthy of study as the Pipe Rolls of the twelfth, yet



no efforts have been made to set forth any of them in print. The Wardrobe Accounts cover even a wider range of interest, yet the only Wardrobe Accounts of a whole regnal year that have ever been published were printed a hundred and twenty-two years ago. It is much to be desired that the example of the public-spirited scholars who have so successfully carried out the work of this Society should be followed by the establishment of similar societies to quicken the pace at which the vast masses of later records can be made accessible. The authorities of the Public Record Office are doing much, but it is only fair that some share of the burden should be undertaken by private enterprise.

#### AMERICAN HISTORICAL RESEARCH.

THE Annual Report of the Department of Historical Research in the Carnegie Institution at Washington has become an event of importance on both sides of the Atlantic. Indeed, it would be difficult to match the activities of this new development of historical method in the whole modern literature of the "Archives des Missions scientifiques et littéraires" or their equivalent in the several States of Europe.

This distinction is partly due to the peculiar genius of American students for the discovery of historical sources, partly also to the administrative ability, wide interests, and scholarly methods of the Director, Dr. J. F. Jameson, who has acquired valuable experience at one time or another as a University professor, a Special Commissioner, an editor of *The American Historical Review*, President of the American Historical Association, and, moreover, as an accomplished historical writer. This is the Director's fourth Annual Report, and he has good reason to be gratified with the results achieved by his department and the promise of a still larger success.

It is true that the horizon of this fair outlook is "clouded by doubts" as to the ultimate result of the keen competition for public support between the scholarly system of research and the mere literary pursuit of historical study. Dr. Jameson is forced to admit that it is perfectly possible, owing to the enterprise of publishers and the frailty of underpaid scholasticism, for any work calling itself a History to "find an enormous sale, if it is only made sufficiently voluminous and expensive." But, undaunted by such forebodings, he has continued to carry out the principles "on which an endowed department of historical research should operate."

The modest ambition of the Department is to provide first aid, so to speak, to American historical scholars who find themselves crippled by the difficulties or expense of collecting exhaustive information on certain subjects. It was quickly recognized by the management, as it has been by other educational authorities (though not yet, as some reformers often remind us, by our own), that the assistance most needed by native historians is an inventory of the sources for national history preserved in other countries, together with trustworthy directions for their convenient consultation. This information has been embodied in several foreign Reports, prepared by historical experts, on the Archives of the American Government, the Federal States, the old Spanish Colonies and new Republics, and the capitals of Europe. Amongst the volumes that have already appeared is the well-known Report

by Prof. Andrews and Miss Davenport on the MSS. relating to American history preserved in the British Museum and other repositories in London down to 1783, a work which must have proved of almost equal value to English students. The second part of this admirable 'Guide' will be devoted to a description of the American MSS. in the Record Office down to the same date. We learn, however, that this further Report, though completed for the press several years ago, will be held back owing to delay in the issue of the official lists. The learned Director indulges in some caustic remarks upon this subject, and every scholar will agree that

"much sympathy must be felt for Prof. Andrews, who will, in the end, have been compelled to reconstruct nearly every section of his manuscript, and who has already devoted to it more time than a scholar of his eminence would ever willingly devote to the details of such a task."

Other Reports nearing completion are those by Mr. Leland on the Paris archives (a vast undertaking), Prof. Fish on the Vatican and some other Italian archives, Prof. Learned on German archives (chiefly relating to early emigration), and Prof. Bolton on the Mexican archives, together with a supplementary 'List of Documents from Spanish Archives' by Messrs. Fish and Allison, and Reports on some important American territorial manuscripts.

The plans of the Department at Washington for the current year include the beginning of another minute Report on London archives, in this case from the year 1783 to the latest date to which the State Papers are open to the public, or "down to at least the year 1848," in respect of the papers of the Foreign Office, Colonial Office, War Office, and Admiralty. Experts in diplomatic and naval or military history will be employed in this mission, which is to be accomplished in eight months. Probably the calculation in the case of European research students would be at least two years; but the industry of Americans is as prodigious as their equipment is complete.

We notice that the State Papers preserved in the British Museum and other archives are included in the above computation, and we trust that the explorers' tasks may be smoothly and rapidly accomplished in the common interests of history. At the same time it is notorious that the English State Papers since 1783 are very largely supplemented by private collections, and that these have in only a few instances been dealt with by the Historical Manuscripts Commission beyond the close of the eighteenth century. It is also obvious that the ordinary diplomatic correspondence on file at the Foreign Office must be supplemented in some particulars by the archives of the British Chancelleries in Washington and other capitals, which may or may not be available for the period indicated.

From this section of Dr. Jameson's Report we learn some interesting particulars about the satisfactory condition of the Canadian archives at Ottawa, which will form the object of another historical mission in addition to the continuation of the enterprises already mentioned as in progress.

Besides all these reports or guides to American and foreign archives, this remarkably vigorous Department of Historical Research, with an establishment of four officials (one of them a lady), and occasional help from two other workers, has already published several important historical texts, and is engaged in preparing others, including a series of annotated treaty texts from the fifteenth century onwards and debates in

Parliament on American matters. It also contemplates the compilation of a really scientific Historical Atlas of the United States, which (incidentally) should settle future boundary disputes; whilst amongst its "miscellaneous operations" are the editing of *The American Historical Review*, now something more than a formidable rival of the older European journals. It may be noticed, too, that the Washington bureau is at the service of American societies and historians for the purpose of making arrangements for searches or copies, and that the Director is in touch with the most active historical scholars in every country. As results of this international intercourse may be mentioned the success which has attended recent Historical Congresses, and the inception of a scheme for preparing an adequate Bibliography of English History since 1500, under the auspices of an Anglo-American committee.

We have already noticed as a separate periodical Report of the Department an invaluable 'List of all the Doctoral Theses in progress at the American Universities,' and the latest issue of this 'List' includes a bibliography of the special literature from 1876 to the present date.

#### IDENTIFICATIONS IN 'THE DUNCIAD.'

Egmore, Westgate-on-Sea.

THE writer of the note last week is a little late in the field. Croker (quoted in Elwin and Courthope, iv. 365) says:—

"In Warburton's edition of 1751 these initials are first added, but no attempt has been made to explain the names. In Wilkes's MS. notes however, we find

Great Cowper, Harcourt, Parker, Raymond, King, and certainly these names accord with two or three hints that the context affords."

WILLIAM HOLLOWAY,  
Author of 'The New Dunciad.'

#### 'VATHEK.'

Whitehall Club, S.W., April 14, 1910.

THE quotations which Mr. Lewis Melville now gives from the Beckford letters, and upon which he bases his arguments, differ so materially from the letters as printed in the Morrison Catalogue in the British Museum, that it is perfectly useless to pursue the matter further until we know where we stand. Three alternatives present themselves:—

(a) That Mr. Lewis Melville's copy, which was "especially taken" for him, and from which he presumably is quoting, may not be an accurate transcript.

(b) That the printed copy of the letters in the Morrison Catalogue may not be an accurate transcript.

(c) That Mr. Lewis Melville has not quoted correctly.

The quotation from the Lausanne edition is not given as printed.

The most important variation is in the third extract, where the printed copy reads "I have been giving the last *evenings* to one episode and sown the seeds of another," &c., instead of "the last *trimmings* to some episodes," as Mr. Melville writes. I may add that Dr. Garnett quotes this passage as "the last *trimmings* to one episode." (The italics are mine.)



I have throughout used the printed copy, and it is not unreasonable to assume that this transcript, printed by Mr. Morrison, is the one to be relied upon, whence both facts and arguments should be drawn.

JOHN HODGKIN.

## LIST OF NEW BOOKS.

### ENGLISH.

#### Theology.

Barry (Rev. J. C.), *Ideals and Principles of Church Reform*, 3/ net.

With introductory note by James Denney.  
Beckett (Rev. T. A.), *Papal Infallibility in the Light of Holy Scripture and History*.

Bond (H. H.), *The Earnest Churchman: being England's Reply to the Pretensions of Rome and Dissent*, 7/6 net.

Clare (St.), *Life*, \$1 net.

Ascribed to Fr. Thomas of Celano of the Order of Friars Minor (1255-61), translated and edited from the earliest MSS. by Dr. Paschal Robinson of the same Order.

Coburn (Rev. J. R.), *Our Father, or, The Lord's Prayer viewed from a Practical Standpoint*, 2/6 net.

Egger (Joseph), *Are Our Prayers Heard?* 6d. net.

Grafton (Bishop C. C.), *A Journey Godward of Δουλος 'Ιησού Χριστού*, 8/6 net.

The author is Bishop of Fond du Lac.

Grubb (Edward), *Notes on the Life and Teaching of Jesus*, 1/ net.

New edition, revised and enlarged, of 'Bible Notes,' Vols. III. and IV.

Herklots (Rev. B.), *Holy Baptism*, 6d. net.

Three sermons.

Jerusalem the Golden (The Source of), together with other Pieces attributed to Bernard of Cluny.

English translation by Henry Preble, with introduction, notes, and annotated bibliography by Samuel Macauley Jackson.

Little Flowers of St. Francis of Assisi, 2/6 net.

India-paper edition.

Richter (Julius), *A History of Protestant Missions in the Near East*, 10/6

Stevenson (Mrs. Sinclair), *Notes on Modern Jainism*, 1/6 net.

Wilson (Rev. James M.), *Four Lectures to Men on the Old Testament*, 6d.

The lectures were delivered in the College Hall, Worcester, in October and November, 1909.

#### Law.

Fairweather (Wallace Cranston), *Foreign and Colonial Patent Laws*, 10s. 6d. net.

Local Government, 1908-9, 25/ net.

A supplementary volume to 'The Encyclopedia of Local Government Law.'

Paterson's Practical Statutes: The Practical Statutes of the Session 1909 (9 Edward 7).

With introductions, notes, tables of statutes repealed and subjects altered, lists of local and personal and private Acts, and a copious index, edited by J. Sutherland Cotton.

#### Fine Art and Archaeology.

Boston Museum of Fine Arts, *Thirty-Fourth Annual Report*.

Davis (T. M.), *Excavations: The Tomb of Queen Tihi by T. M. Davis, G. Maspero, G. Elliot Smith, E. Ayrton, and G. Daressy*, 42/ net.

With illustrations in colour by E. Harold Jones.

Dodge (G. F.), *Diagrams for designing Reinforced Concrete Structures*, 17/ net.

Downman (Rev. Edward A.), *English Pottery and Porcelain*, 6/6 net.

A handbook giving the characteristics of the chief wares produced from the sixteenth century to the nineteenth. Fifth edition, revised and enlarged by Aubrey D. Gunn.

International Art Series: Constantin Guys, by Georges Grappe; Ferdinand Hodler and the Swiss, by Rudolf Klein; Japanese Art, by Laurence Binyon; Dante Gabriel Rossetti, by Arthur Symonds, 5/ net each.

Each with numerous illustrations.

Sculptures of the Parthenon, 115/ net.

With an introduction and commentary by A. H. Smith, and separate portfolio of plates. Issued by the British Museum.

#### Poetry and Drama.

Browning's Men and Women, 1855, 2/6 net.

Verbatim reprint.

Buchanan (E. S.), George Herbert, Melodist, 1593-1633, 2/ net.

Notes planned with a view to lectures on the poet.

Cunliffe (Richard John), *A New Shakespearean Dictionary*, 9/ net. The author has made a fresh examination of the poet's language, and aims at defining it where it differs from modern usage.

Mason (Thomas Howitt), *The Rosary*.

#### Music.

MacKinlay (M. Sterling), *The Singing Voice and its Training*, 3/6 net.

#### Bibliography.

Lincoln Public Library, *Quarterly Record*, April. Technical Press Index: January, 1908, to June, 1909, 12/ net.

#### Philosophy.

Biddlecombe (A.), *Thoughts on Natural Philosophy and the Origin of Life*, 5s.

#### History and Biography.

Ashmead-Bartlett (E.), *The Passing of the Shereefan Empire*, 15s/ net.

A record of events in Morocco during the past two years, with 28 illustrations and 2 maps. Browning (Oscar), *Memories of Sixty Years at Eton, Cambridge, and Elsewhere*, 14/ net.

With a photogravure frontispiece and numerous other illustrations.

Campbell (Duncan), *Reminiscences and Reflections of an Octogenarian Highlander*, 15/ net.

Dunn-Pattison (R. P.), *The Black Prince*, 7/6 net.

A history of the hero of Crecy, with 18 illustrations and 6 maps and plans.

Evans (Robley D.), *An Admiral's Log*, 7/6 net.

Recollections of naval life, with 8 illustrations.

Farley (Joseph Pearson), *Three Rivers: The James, the Potomac, and the Hudson*, \$2 net.

A retrospect of peace and war, illustrated with 10 sketches from nature by the author in water colours, reproduced in colour.

Grew (Edwin and Marion S.), *The Court of William III.*, 15/ net.

With 16 illustrations.

Harry (Gérard), *Maurice Maeterlinck*, 3/6 net.

A biographical study, with two essays by M. Maeterlinck. Translated from the French by Alfred Allinson, with 9 illustrations and facsimile.

Hopkins (Tighe), *The Women Napoleon Loved*, 15/ net.

With 6 illustrations.

Jewish Historical Society of England: *The Jew Bill of 1753*, by Albert M. Hyamson.

A paper read on April 1, 1906.

Ladies' Court Book; or, *Who's Who in Society*, 1910, 10/6 net.

Legge (Edward), *The Empress Eugénie, 1870-1910*, 7/6 net.

Consists of the life of the Empress since "the terrible year," together with the statement of her case, the Emperor's own story of Sedan, an account of his exile and last days, and reminiscences of the Prince Imperial from authentic sources, with illustrations and facsimile letters.

Parker (James), *Rear-Admirals Schley, Sampson, and Cervera*, \$3 net.

A review of the naval campaign of 1898, in pursuit and destruction of the Spanish fleet, with portraits.

Spears (John R.), *The Story of the American Merchant Marine*, 6/6 net.

With 16 illustrations.

Stark (J. H.), *The Loyalists of Massachusetts and the Other Side of the American Revolution*, 25/ net.

Taylor (I. A.), *The Making of a King*, 12/6 net.

Deals with the boy Louis XIII. as Dauphin and King, with 17 illustrations, including a photogravure frontispiece.

Thompson (Robert Anchor), *The People's History of England*, Vol. I., 2/6 net.

Wheeler (Ethel Rolt), *Famous Blue-stockings*, 10/6 net.

Treats of Mrs. Montagu and other famous Blue-stockings hostesses, and their circle, with 16 illustrations.

Yorke, (Charles Philip), *Fourth Earl of Hardwicke, Vice-Admiral, by his Daughter the Lady Biddulph of Ledbury*, 7/6 net.

A memoir, with 6 portraits in photogravure.

#### Geography and Travel.

Costanzo (Miguel), *The Narrative of the Portola Expedition of 1769-70*.

Edited by Adolph van Hemert-Engert and F. J. Teggart in the Publications of the Academy of Pacific Coast History.

Griegen's Guide-Books: *The Lakes of Northern Italy and Milan*, with 4 maps; *Norway and Copenhagen*, with 6 maps; and *the Rhine*, with 7 maps, 3/ net each.

Guilford (Everard L.), *Nottinghamshire*, 2/6 net. With 30 illustrations and 3 maps. One of the Little Guides.

Ivimey (Alice M.), *A Woman's Guide to Paris*, 3/6 net.

#### Sports and Pastimes.

Barton (Frank Townsend), *Hunters*, 7/6 net.

With an introduction by C. W. Maud, and illustrated from photographs by Gilbert W. Parsons.

#### Education.

College of Preceptors, *Calendar, 1910-11*, 2/6

Johns Hopkins University Circular: *Commemoration Day, Enumeration of Classes*, No. 3, March.

#### Anthropology.

Routledge (W. Scoresby and Katherine), *With a Prehistoric People: the Alikúyu of British East Africa*, 21/ net.

Some account of the method of life and mode of thought found amongst a nation on its first contact with European civilization. The volume has several illustrations and a map.

#### Philology.

Riddles of the Exeter Book, \$2.50

Edited, with notes, by Frederick Tupper in the Albion Series of Anglo-Saxon and Middle English Poetry.

Skeat (Rev. Walter W.), *An Etymological Dictionary of the English language*, 38/ net.

New edition, revised and enlarged.

#### School-Books.

Ashley (Roscoe Lewis), *American Government*, 4/6 net.

For use in Secondary Schools. Revised and rewritten.

Black's Diagrammatic Atlas of the British Empire, by an Elementary Teacher, 1/

Designed for the Elementary School.

Black's Reform French Series: *Lectures et Exercices Cours Élémentaire*, by F. B. Kirkman, L. Chouville, and Miss A. P. Pechey; *Lectures et Exercices, Cours Moyen*, edited by M. P. Andrews, 2/ each.

With illustrations.

Dicks (A. J.), *A Book of Southern Heroes*, 1/6.

Compiled with the object of providing upper classes in Primary Schools and first-year scholars in Secondary Schools with typical European hero-lore.

Hirsch (Ludwig) and Walters (J. Stuart), *Aus dem Leben: German Scenes for the Classroom*.

One of Dent's Modern Language Series.

Hitching (Wilena), *Home Management*, 2/6

A three years' course for schools, with an introduction by Alice Ravenhill.

Lyde (L. W.), *Man in Many Lands: an Introduction to the Study of Geographic Control*, 2/6

With 24 coloured illustrations.

Mérimée (Prosper), *La Chronique du Règne de Charles IX.*, 3/ net.

Edited by Alfred T. Baker in the Oxford Higher French Series.

Oxford Plain Texts: *Carlyle's Essay on Burns*, 6d.; *Macaulay's Essay on Bacon*, 1s.; *Lays of Ancient Rome*, with Ivry and The Armada, 8d. Attractive booklets in excellent type.

Waugh (Rosa), *Perspectiveland*; or, *Peggy's Adventures and How She Learnt to Draw*, 9d. net.

#### Science.

Bailey (L. H.), *Manual of Gardening*, 8/6 net.

A practical guide to the growing of flowers, fruits, and vegetables for home use.

Brown (Rev. John), *Halley's Comet, its History*, 1/ net.

Deals also with other noted comets and astronomical phenomena, superstitions, &c. Illustrated.

Catalogue of the Lepidoptera Phalaena in the British Museum: Vol. IX. Noctuidae, by Sir George F. Hampson, Text, 15/; Plates, 12/

Cordeiro (F. J. B.), *The Atmosphere: its Characteristics and Dynamics*, 10/6 net.

Finn (Frank), *Eggs and Nests of British Birds*, 5/ net.

With coloured reproductions of 154 eggs in 20 plates, and 74 eggs in half-tone and other illustrations.

Godwin-Austen (Lieut.-Col. H. H.), *Land and Freshwater Mollusca of India*, Vol. II., Part XI. Text, with Plates issued separately.

Gordon (William), *The Influence of Strong Prevalent Rain-bearing Winds on the Prevalence of Phthisis*, 7/6 net.

Health of the Nations, 1/ net.

Compiled from special reports of the National Councils of Women.

Heron (David), *The Influence of Defective Physique and Unfavourable Home Environment on the Intelligence of School Children*, 4/  
A statistical Examination of the London County Council Pioneer School Survey, forming part of the Eugenics Laboratory Memoirs, with 12 diagrams in the text.

Laukester (Sir Ray), *Science from an Easy Chair*, 6/

Reprint of contributions to *The Daily Telegraph*, revised and corrected, with 84 illustrations.

Logan (Thomas), *Biological Physics, Physics, and Metaphysics*, 3 vols., 24/ net.

Studies and essays, edited by Quintin McLennan and P. Henderson Aitken.

Nedden (D. F. Zur), *Engineering Workshop Machines and Processes*, 6/ net.

Psychical Research Society, *Proceedings*, March, 6/ net.

Spencer (Leonard J.), *Notes on the Weight of the Cullinan Diamond, and on the Value of the Carat-weight*.

Reprinted from *The Mineralogical Magazine* for March.

Thomson (W. C.), *Bridge and Structural Design*, 8/ net.

Tyrrell (H. G.), *Concrete Bridges and Culverts*, 12/6 net.

Useful Sketch and Record Book for Marine Engineers, by Martin and Stoddart, 3/6 net.

Stonham (Charles), *The Birds of the British Isles*, Part XVI., 7/6 net.

With illustrations by Lilian M. Medland.

For notice of Parts IX. and X., see *Athen.*, Feb. 13, 1909, p. 202.

Stopes (Dr. Marie C.), *A Journal from Japan: a Daily Record of Life as seen by a Scientist*, 7/6 net.

Stopes (Dr. Marie C.), *Ancient Plants*.

A simple account of the past vegetation of the earth and recent important discoveries in the realm of nature study, with illustrations.

#### Juvenile Books.

Clarke (Helen A.), *A Child's Guide to Mythology*, 5/ net.

#### Fiction.

Ayscough (John), *Outsiders and In, &c.*, 6/  
Seven short stories, the title being taken from the first.

Baring (Maurice), *Dead Letters*, 4/6 net.

The letters begin with Clytemnestra and extend to Heine, and are reprinted from *The Morning Post*.

Benson (Robert Hugh), *A Winnowing*, 6/  
A book dealing with the psychological effect upon various characters of an apparent resuscitation of a man a few minutes after life has been extinct.

Bierce (Ambrose), *Collected Works*, Vol. III.

Care (B.), *Lever's Folly*, 6/  
Chartres (A. Vivanti), *The Devourers*, 6/  
A study of the mind and influence of genius.

Churchill (Winston), *A Modern Chronicle*, 6/  
A love-story, the scenes of which are laid chiefly in New York, with illustrations by J. H. Gardner Soper.

Dawe (Carlton), *A Saint in Mufti*, 6/  
The story of a major, an actor, a literary man, and a girl of the street, who ends by marrying the major.

Dehan (Richard), *The Dop Doctor*, 6/  
The hero, ruined in London, makes his way to South Africa, and goes through the war; and the book is concerned largely with the rehabilitation of his character, which has been degraded by drink.

Fincher (Nellie), *Out of the Depths*.

A story of Natal.

Garland (Hamlin), *Cavanagh, Forest Ranger*, 6/  
A romance of the Mountain West, with a frontispiece.

Glendon (George), *The Emperor of the Air*, 6/  
The story of a flying machine, with 8 illustrations by Arthur H. Buckland.

Gwynne (Paul), *Nightshade*, 6/  
A story of a blind musician and a baneful personage of extraordinary powers.

Hatfield (Frank), *The Realm of Light*, \$1  
Two Chicago business men are persuaded by an old Hungarian—formerly a great traveller—to go with him into the heart of Africa, where a tradition tells of a high tableland the home of a strange but highly gifted race.

Hill (Headon), *Troubled Waters*, 6d.

Hine (Muriel), *Half in Earnest*, 6/  
The story of a young politician who believes that love is the greatest existing force, but that it must remain unfettered.

Infirmity and its Lessons, by M. E. J. R., 1/  
Three short stories.

Larking (Col. Cuthbert), *Tangled Relations*, 6/  
Relates how the widow of a younger son, after being obliged to become a governess, obtains a title by another marriage.

Merry (Andrew), *The Hunger*, 6/  
Tells of the famine years in Ireland from 1845 to 1848.

Mitford (Bertram), *Ravenshaw of Rietholme*, 6/  
A tale of tragedy, part of the action of which passes in a Zulu kraal.

Oliver (Mabel), *The Smuggler's Daughter*, 3/6  
Seven short stories, the title being taken from the first.

Pocock (Roger), *The Chariot of the Sun*, 6/  
A story supposed to be written in the year 2,000.

Rowlands (Effie Adelaide), *A Splendid Destiny*, or, *Married at Sight*, 6d.

Schuré (Edouard), *The Priestess of Isis*, 3/6 net.

Translated by F. Rothwell.

Shakespeare (Olivia), *Uncle Hilary*, 6/  
A character-study with an Eastern note in it.

Sims (G. R.), *The Cabinet Minister's Wife*, 1/ net.

Seventeen short stories.

Stacpoole (Henry de Vere), *The Drums of War*, 6/  
A story of the Franco-Prussian War.

Swan (Annie S.), *The Mystery of Barry Ingram*, 6/  
The story follows the flight of the fugitive from justice, and ends in London, where the secret is revealed. Contains a frontispiece by Christopher Clark.

Watson (H. B. Marriott), *The King's Highway*, 6/  
Further episodes in the life of Richard Ryder, otherwise Galloping Dick, sometime Gentleman of the Road.

Welch (Mrs. E. J.), *Lally Steed*, 3/6

#### General Literature.

Allyn (Eunice Gibbs), *The Cats' Convention*, \$1.50  
Records of various cats known to the author, with illustrations from life.

British Chamber of Commerce of Turkey, *Quarterly Trade Journal*, March.

Kelly's Directory of Merchants, Manufacturers, and Shippers, 1910, 30/. With Classified Index, 36/

Ormerod (Frank), *Lancashire Life and Character*, 3/6

Oxford Shorthand, 6d.

Twenty-third edition.

Parry (M. S.) and Muracur (E. M.), *The A B C to Rubber-Planting Companies in Malaya*, 2/ net.

Sarcey (Yvonne), *The Road to Happiness (La Route du Bonheur)*, 3/6 net.

Translated by Constance Williams.

Waite (Arthur Edward), *The Key to the Tarot, being Fragments of a Secret Tradition under the Veil of Divination*.

With Tarot cards in box.

Wilcox (Ella Wheeler), *New Thought Common Sense and What Life Means to Me*, 4/6 net.

#### Pamphlets.

Abnormal Places: How the Trouble Arose in South Wales, 1d.

No. 4 of the Coal Trade Pamphlets.

Burdett (Sir Henry), *The Future of the Hospitals*, 2d.

A scheme of co-operation between patients, hospitals, and the State.

Castle (E. J.), *The Unheated Greenhouse*, 1d.

One of the One and All Garden Books.

Hudd (Alfred E.), *Richard Ameryk and the Name America*.

Reprinted from the *Proceedings of the Clifton Antiquarian Club*, 1909-10.

McCarthy (Michael J. F.), *Roman Catholicism in the Home*, 1d.

A lecture delivered in Hove Town Hall, on February 8.

Spencer (Lawrence D. W.), *Pal of Mine*, 2d.

#### FOREIGN.

##### Theology.

Faye (E. de), *Étude sur les Origines des Églises de l'Age apostolique*.

Vol. XXIII. of the Section des Sciences religieuses of the Bibliothèque de l'École des Hautes Études.

##### Fine Art.

Durand-Gréville (E.), *Hubert et Jean van Eyck*, 20 fr.

Iouon (Constantin), *La Création du Monde*, 7 Dessins.

Published by the Société d'Éditions "Le Scorpion" of Moscow.

Théophilaktoff (N.), 66 Dessins.

From the same Moscow firm.

##### History and Biography.

Dupuy (E.), *Alfred de Vigny: ses Amitiés, son Rôle littéraire: Vol. I. Les Amitiés*, 3fr. 50.

Lemaitre (J.), *Fénelon*, 3fr. 50.

Spénlé (J. E.), *Rahel, Madame Varnhagen von Ense: Histoire d'un Salon romantique en Allemagne*.

##### Geography and Travel.

Langsdorff (Baron de), *Voyage et Chasses en Ouganda*, 4fr.

##### General Literature.

Souguenet (L.), *La Découverte de Londres par un Français*, 3fr. 50.

The writer has lived several years in London.

\* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## Literary Gossip.

MR. UNWIN will publish before long a work on 'The Fourth Gospel in Research and Debate,' by Prof. B. W. Bacon of Yale. It discusses a number of problems relating to the authorship and historic value of the gospel, and is to some extent a reply to the works of Dr. Drummond and Dr. Sanday on the same subject.

MESSRS. CONSTABLE are to publish immediately 'Gathered Leaves from the Prose of Mary E. Coleridge.' Collected from various sources, including several extinct magazines, these prose passages have been sympathetically edited, with an intimate life-sketch, by Miss Edith Sichel. An appendix includes a few unpublished poems and some characteristic notes from the 'Table Talk' of the author of 'Ionica.' A portrait will accompany the work.

THE summer issue of *The Oxford and Cambridge Review*, which is to be published by the same firm next Saturday, will include a tribute to the Warden of Keble to the memory of two notable Oxford men—John Gilbert Talbot and Edward King, Bishop of Lincoln; and an article by Mr. John C. V. Behan, a Rhodes Scholar, on the effect of Oxford on her scholars, and of her scholars on Oxford. Mr. Stephen Gaselee writes on the proposed reforms at Cambridge, and "Berlin" discusses the effect of compulsory military service upon the Universities.

By the institution of a Long Vacation number next July the *Review* will become a quarterly. Present subscribers, however, and new subscribers sending in their names before July 15th, will receive the four numbers for the old subscription. From this date the subscription will be raised, the four numbers appearing at the beginning of each term and about July 15th of each year.

FROM this week's number of *Notes and Queries* we gather that Mr. J. A. Venn is engaged on a register of 'Alumni Cantabrigienses,' a work that has long been needed, and will rank with Foster's similar Oxford work. The first volume, 1544-1659, is well advanced.



'THE LETTERS OF JOHN STUART MILL,' to which we have referred more than once, will be issued by Messrs. Longman on Monday, April 25th. They have been edited by Mr. Hugh Elliot, who also furnishes an Introduction giving a brief sketch of Mill's life and character. In addition to this, Miss Mary Taylor, the niece of the late Miss Helen Taylor, contributes a short paper on Mill's private life. The book will include several portraits hitherto unpublished.

MR. HEINEMANN is issuing next week the history of the Civil War in America by Mr. George C. Eggleston, who has tried to furnish in these volumes a complete, impartial, and entertaining record of the war.

MISS RUTH PUTNAM has just completed her monograph on 'William the Silent' for the "Heroes of the Nation" Series, which will be published during the autumn by Messrs. Putnam. A new edition is about to appear of her larger life of the same potentate.

THE same firm will publish during the next few weeks 'Above Life's Turmoil,' by Mr. James Allen, and 'Political Theories of Luther,' by Mr. L. H. Waring.

IN 'The Girl with the Red Hair,' a new romance to be published shortly by Messrs. Cassell, Mr. Max Pemberton has chosen a young Swedish prince for his central character, and includes a picture of modern University life.

AMONGST other papers in *Chambers's Journal* for May will be the following: 'London's Unwanted Women,' by Mr. Basil Tozer; 'My Wild-flower Walks,' by Mr. Coulson Kernahan; 'The Land of a Thousand Days,' a description of the Fayum district of Egypt by Mr. Douglas Sladen; 'The Brennan Mono-rail,' by Mr. Perceval Gibbon; 'One Hundred First Numbers,' by Mr. David Williamson, being notes on No. I. of a hundred journals, many of which are long defunct; and 'Rubber-Growing in the Malay States,' by a Planter.

THE UNIVERSITY OF LIVERPOOL SCHOOL OF LOCAL HISTORY AND RECORDS intends to publish shortly in two volumes, under the joint editorship of Mr. W. L. Blease and Mr. H. Peet, the records of the parish of Liverpool (other than the Registers) extending from 1681 to the passing of the Poor Law Amendment Act of 1834.

THE death was announced last Saturday of Sir William Whittall, a well-known merchant banker in Constantinople who wrote a good deal on Eastern affairs.

SIR WALTER SCOTT, who died on Friday of last week at Mentone at the age of eighty-four, rose from the humble position of mason to be contractor, ironmaster, and publisher. The publishing firm which bears his name did pioneer work in the introduction of cheap books. "The

Canterbury Poets," the "Great Writers" Series, and the "Cameo Classics" were a boon to many, and included some excellent work.

FROM the John Rylands Library comes a catalogue of an exhibition of original editions of the principal English classics. These are being shown in the main library, and will be on view till October. Mr. Henry Guppy, in a prefatory note, states that

"exhibitions of this character are arranged from time to time in the main library, so as to reveal to students, and to the public generally, something of the riches of the collections which have made this library famous in the world of letters, and which, at the same time, have helped to make Manchester a centre of attraction to scholars from all parts of the world."

The exhibits include books of Chaucer, Wyclif, Caxton, and Tyndale, and various Bibles.

MESSRS. J. & J. GRAY & Co. of Edinburgh will publish at the beginning of next month 'Memories of Swinburne, with other Essays,' by Mr. W. G. Blaikie Murdoch. Appreciations of Mr. George Moore, Mr. Austin Dobson, Du Maurier, and W. E. Henley will be included, and there will be some notable illustrations.

PROF. FARRAND of Yale University has collected all the scattered published documents, with some unpublished material, which constitute the records of the Federal Convention of 1787. They will be published under this title, in three royal octavo volumes, by the Yale Press, during the autumn.

WE notice the death on Tuesday of that well-known writer on economical subjects Sir Robert Giffen. Born at Strathaven, Lanarkshire, in 1837, he had his early education at the parish school, and while clerk in a solicitor's office attended Glasgow University for two sessions. After two years in a commercial house he turned to journalism, and for two years was on the staff of *The Stirling Journal*. Then followed in succession his connexion with *The Globe*, assistance to Mr. John Morley on *The Fortnightly Review*, and assistant-editorship of *The Economist*. Along with this last, from 1873 to 1876 he was City editor and writer on trade and finance to *The Daily News*.

IN 1876 came his appointment as chief of the Statistical Department of the Board of Trade, and from 1882 he was Controller-General of the Commercial, Labour, and Statistical Departments until his retirement in 1897. His books include 'American Railways as Investments,' 'Essays in Finance,' 'The Progress of the Working Classes in the Last Half-Century,' 'Recent Change in Prices,' 'The Growth of Capital,' 'The Case against Bi-metallism,' and 'Economic Inquiries and Studies.'

SIR GEORGE REID, High Commissioner for Australia, will be one of the speakers

at the Royal Literary Fund dinner on May 5th, over which Mr. Anthony Hope Hawkins will preside. A large gathering is expected.

PROF. L. C. STERN having resigned his share in the editorship of the *Zeitschrift für celtische Philologie*, Prof. Kuno Meyer will henceforth be solely responsible for its publication.

THE death has occurred, at Peterhead, where he had been a bookseller for sixty years, of Mr. W. L. Taylor. Mr. Taylor was a recognized authority on psalters and hymnals, a subject on which he wrote largely, and his library of over four hundred old psalters contained many rarities. Since 1890 Mr. Taylor had been a member of the Bibliographical Society of Edinburgh.

THE MAHARAJA SIR CHANDRA SHAMSHER JUNG of Nepal recently presented the Bodleian Library with a collection of Sanskrit MSS.—7,000 in number—and its value may be inferred from the fact that the University has assigned 1,000*l.* for their binding. The collection was made by Mahamahopadhyaya Hara Prasad, who, besides this separate work, has got together in the last nine years 8,000 Sanskrit MSS. for the Government of India, which are now deposited with the Asiatic Society of Bengal.

AMONG the guests expected at the Readers' Dinner next Saturday at the Holborn Restaurant, at which, as we have previously announced, the Hon. Harry Lawson will preside, are Mr. G. L. Apperson, Mr. C. E. A. Bedwell, Mr. F. M. Bridgewater, Mr. J. B. Firth, Mr. W. H. Helm, Mr. W. F. Kirby, Mr. Phillips Oppenheim, Mr. Ernest Parke, Mr. Neil Turner, Mr. Albert Visetti, Mr. Fabian Ware, Dr. G. C. Williamson, and Mr. Eric Kürsten of Leipsic.

THE death is announced of M. Isidore Schiller, well known in French political circles during the second half of the last century. He was the head of the great printing establishment which bears his name, and in which he succeeded his uncle in 1860.

WE also learn of the death of M. Ch. des Granges, one of the oldest members of the Société des Gens de Lettres. He was born in 1825, and was for fifteen years director of *La France Illustrée*, and also of *L'Étoile du Foyer*. He was the author of several volumes on the history of art, and himself achieved considerable success as a *peintre-verrier*.

AMONG recent Parliamentary Papers of some interest we note: Education, Scotland, Northern and Highland Divisions, Report for 1909 (3*d.*); and National Education in Ireland, Report 1908-9, Section 1 (9*d.*) and Section 2 (1*s.* 1*d.*).

WE shall deal with theological literature next week.

## SCIENCE

## HUNTING WITH THE CAMERA.

THE somewhat stupid desire to kill for the sake of "trophies" is beginning to yield to the idea of studying animals at close quarters in their native haunts. The modern hunter of an advanced type is he who carries a camera instead of a rifle. He gives us such natural pictures of animals as can only be obtained at great risk, reducing the handicap which *Homo sapiens* usually takes care to secure when he attacks the brute creation.

A fascinating record of this sort, well deserving the handsome style in which it is produced, is before us. It is an account of a four months' expedition in British East Africa for the purpose of securing photographs of animals from life, and admirably has the author succeeded in his purpose. The frontispiece shows the kind of thing that was ventured. It is a vivid picture of a lion within a foot or two of his recumbent prey, and there is this significant addition to the plate:—

"At the moment the photograph was made the lion was twelve yards from the author and his companion, who were on the ground beneath some thorn bush."

The photographs are the chief attraction of the book, and of remarkable quality. They include several pictures of lions taken in the dead of night by flashlight photography. This was worked by electricity, and the moment demanding the greatest command of nerve was that when, the first pictures having been secured, the author left his place of shelter to reset his photographic apparatus without any indication as to the direction in which the lions had dispersed, or the distance to which the flash had driven them from the "kill" laid out to attract. If they had, after the strong light disturbed them, chanced on the author and his companion in their "boma" of thorns, we should probably never have had this book. Mr. Dugmore had the rare experience of being stalked by two lions in open daylight, and, but for a chance look round, might have been pounced on before he realized any danger. Such an experience is, we believe, rare, and the author warns readers that it is unsafe to generalize about the habits of animals, which may vary in different districts. Like other pastors and teachers, he does not always "reck his own rede," and some of his downright conclusions may be disputed. But if unwearied persistence, patience, and nerve are the signs of a good hunter, he can certainly claim all these. Only in desperate cases was a gun used to check the onrush of some fierce animal, and the

author in his Introduction thanks his companion Mr. James E. Clark for his courage and coolness.

In every case the records are direct reproductions: "There has been no retouching or faking of any description." In some cases, however, the pictures are enlarged, and the success with which "telephotographs" yield to this treatment is striking.

For several years the author had hunted with a camera in Eastern North America, but the present was, we gather, his first experience of British East Africa. This being so, it is somewhat surprising to find him laying down the law about the possible training of zebras as a means of transport, and adding:—

"It is almost certain that they are not worth all the trouble, owing to their lack of stamina."

This is in direct opposition to the views of Col. Patterson (*Athen.*, Feb. 12, p. 191), who certainly has a larger experience of the country to go upon. One advantage of the zebra, according to our author, is that it can infallibly secure water:—

"It is a kind of instinct that bears a wonderfully close resemblance to reason. The curious part of it is that while a man would usually dig many holes before he found water, the animal seldom makes any mistake, but seems to know exactly where to dig."

The rhinoceros, as usual, provided abundant excitement, and some photographs presented to us were obtained from an animal which was fired at seven times without being stopped, and finally only yielded to that primitive weapon, the spear of a Masai guide. He is figured opposite p. 2 as a man who saved the author's life.

However cautious the advance of the hunter with the camera, the sound of the shutter generally raised an alarm, the consequences of which had to be faced. The hartebeest, as detective-general of danger for all sorts of animals, comes in for some abuse. The author writes, as a rule, both with modesty and skill, but his comments on the stupidity of the animals are somewhat overdone. It would be interesting to see his own behaviour when confronted with a new and sudden form of danger. Doubtless it would yield chances for sarcastic comment to the aggressors.

Some interesting comparisons might be established between the behaviour of large game in India and in East Africa. The author points out that crocodiles, in India, being protected, are tame enough to be readily photographed, but in East Africa they are very shy. However, he had the luck to get an admirable photograph of a large crocodile reposing on the bank of the Tana river, with the tip of its tail only in the water. Another rarity he managed to secure a picture of was the forest hog, or giant bush-pig:—

"This huge creature, the largest of the pigs, has only been known to science since

1904, when it was discovered, I believe, by Capt. R. Meinertzhagen, and since that time very few specimens have been secured."

The author worked in the Game Reserve which was the subject of Col. Patterson's book referred to above, and we notice with pleasure the remarks he makes as to the check put on sportsmen in that district:

"In this region no shooting is allowed, and, in fact, according to the new regulations, I believe there is some talk of forbidding any one going on it with a rifle. Of course a person may claim the right to shoot any animal in self-defence, but there is danger that some who are over-enthusiastic might cause animals—such as the rhinoceros, for instance—to charge in order that they may have an excuse for shooting. Any trophies, regardless of how they are taken, are confiscated by the Government, so it looks as though the reserve would serve its purpose exceedingly well, and not be a reserve in name only."

Regulations such as these are excellent, and we hope that there is nothing nominal about their observance.

The comments on the natives, their habits and customs, are brief, and add nothing to what previous travellers have told us. A warning is uttered as to the scarcity of wood in the Kenia district:—

"Wherever the native has been living for any length of time wood suitable for fuel has become so scarce that in order to find the small amount necessary for cooking, the native woman, who is the wood cutter of the country, has to go many miles. Around places like Fort Hall and Nyeri there appears to be no wood within at least four or five miles, and even then the supply is extremely limited. Unless vigorous steps are taken very soon for the planting and the better conserving of the forests that still exist, there will be a fuel famine which will hurt both European and native. At present the railroad uses wood as fuel, and though some measures are being taken for maintaining a supply for the future, the question is disturbing the minds of those who fully realise the great importance of the problem. Unfortunately the forestry department, which is working against the odds of lack of funds, has recently been rather handicapped by reduction of its very meagre allowance."

At the end a number of practical details are added as to cost, outfit required, &c., for such a tour as the author's. The book is heavy to hold, but the reader will be compensated for this by the ample size of the pictures, and the exceptionally large and clear type, which is most pleasant to the eye. An index should have been added, and would have been preferable to the list of animals with English and Latin names.

## OUR LIBRARY TABLE.

*A First Book of Physics.* By L. Lownds. (Macmillan & Co.)—After reading this little book on elementary physics one is left in some doubt as to the room for it, for it may at once be stated that it contains nothing new. It supplies descriptions of easy standard experiments in mechanics and heat suitable for beginners of the study of physics. But if there is nothing that cannot be



found in other books, and nothing that does not naturally form part of an elementary course in physics, it may at least be said that the material is presented in a clear and simple form likely to be useful in schools. The plan adopted is to give short accounts of the simplest conceptions in mechanics and heat. These are then illustrated by well-chosen and easy experiments, which can be performed with simple inexpensive apparatus by scholars, who are thus kept in touch with the reality of the physical laws they are studying. The book is admirably illustrated with diagrams indicating the apparatus to be used, and showing how to arrange the experiments; and curves and tables teach the student how to record his results when obtained. While the practical aspect of physics is in this way kept in the foreground throughout, the theoretical side is not lost sight of, and an abundant supply of examples at the end of each chapter gives the scholar good opportunity for practice in performing simple calculations. The textbook can be thoroughly recommended to school teachers as suitable for use in classes beginning the study of physics.

*The Wonder Book of Magnetism.* By Prof. Edwin J. Houston. (W. & R. Chambers.)—Parables are all very well on occasion as a means of making clear some fact which is not easily conveyed in scientific language to juvenile intelligences, but Prof. Houston has gone too far in his desire to write down to the level of his readers, and has overcrowded his pages with a mass of matter likely to distract attention from the subject he is trying to explain. In other ways, too, the book is unsuited for English young people, who do not know that "trolley cars" are electric trams, and will hardly realize the point of some references clear to Americans.

It is not, however, solely on such grounds that we have to find fault with the book, for even when writing English Dr. Houston often fails to make himself intelligible, as when he declares that the direction in which a spiral is wound varies with the end from which you look at it. Does he wish his juvenile readers to believe that a right-hand screw becomes a left-hand screw if it is turned end-for-end? In another part of the book he writes that a piece of steel placed upon a red-hot plate will become white-hot. He contradicts himself when discussing the relative magnetizable properties of hard and soft steel; and while he points out the steady qualities of the spinning-top, he misses the opportunity of referring by name to the gyroscope, with the principles of which many intelligent boys are by this time familiar.

The chapter headed 'Have Magnets Healing Powers?' is superfluous, for the reader has been told earlier in the book that magnetism has no effect on the human body. We can only come to the conclusion that the book has been written in haste and without due revision.

#### RESEARCH NOTES.

THE present eruption of Etna serves to remind us how much the ideas of scientific men with regard to the origin of volcanoes and the cause of their eruption have altered within the last decade. Up to the close of the nineteenth century most volcanologists were of opinion, as M. Armand Gautier apparently still is, that a volcano was an aperture in the earth's crust through which a large body of water came into contact with the fused mass of the interior, and that the

explosion was caused by the sudden generation of superheated steam which was the result. Lately, however, other theories have come to the front, and a series of memoirs by Dr. Albert Brun in the *Archives de Genève* from 1905 to 1909 develops one of the most promising of these.

According to the summary by its author in the *Revue générale des Sciences* for January last, the eruption is due to the explosive force of the lava itself, and he shows by several experiments that when this is heated to a temperature of over 1100° C. it will distend considerably; form bubbles which, on bursting, will give rise to the well-known "fume-rolles," or puffs of white smoke; and will overflow the walls of the containing vessel like the contents of an overheated kettle. Some idea of the enormous force thus produced may be formed from his statement that the mass when heated will occupy a space at least twenty times as great as that necessary for it when cold, and that the pressure thus exercised exceeds 27,000 kilogrammes to the square centimetre, which is, he says, equal to that of a column of basalt a hundred kilometres high. By heating obsidian or volcanic glass in steel tubes, he has made the tubes fly to pieces; while, when even more refractory envelopes have been used, these have split, and jets of powdered pumice stone have issued from the crack in a way which reproduces the phenomena observed at Mont Pelée and elsewhere. Moreover, M. Brun shows with some success that the torrents of boiling mud and hot water which accompany most volcanic eruptions never come from the crater itself, but are formed from the surrounding atmosphere, and can be accounted for otherwise. It is to be hoped that Dr. Tempest Anderson in his lecture at the end of this month at the Royal Institution on one of the volcanoes in German Samoa will throw some further light on this subject.

In the *Proceedings* of the Royal Society for last month Sir James Dewar and Dr. H. O. Jones give an interesting account of a new compound discovered by them in the shape of a monosulphide of carbon, which appears as a brown powder, compressible into a solid block with a specific gravity of 1.83, in which state it is a non-conductor of electricity. It is virtually insoluble in alcohol, ether, benzene, and petroleum ether, and entirely so in fuming nitric acid, hydrochloric acid, and dilute sulphuric, but in concentrated sulphuric acid it gives a brownish-purple solution, the colour of which disappears on boiling, with evolution of the dioxides of sulphur and carbon. When this solution is poured into water, it yields a flocculent precipitate, which, when dried, is seen to consist of the original monosulphide in powder. Carbon monosulphide is also very slightly soluble in carbon disulphide, ethylene dibromide, nitro-benzene, naphthalene, and phenol. The experiments with it are proceeding, and may be expected to afford some much-needed information as to the occurrence of both sulphur and carbon in inorganic nature. It is to be wished, by the way, that more care were bestowed upon the editing of the proceedings of such distinguished societies as the Royal. The sentence, for instance, in the paper just quoted, "It is slightly soluble in carbon disulphide...to give reddish-brown solutions," is hardly English, and compares unfavourably with the pains devoted by French scholars to the preparation of their scientific memoirs, which are with few exceptions models of diction.

The *Revue générale des Sciences* for last month contains an account of the preparation, by Herren E. and G. Weintraub and

Dr. E. Kraus, of pure boron. By exposing the vapour of boron chloride mixed with a very large proportion of hydrogen to the flame of an electric arc, they succeeded in obtaining a powder containing on analysis ninety-nine per cent of boron, which at a temperature of 2500° C. was capable of being fused into a solid mass. In this state it proved to be as hard as diamond, and to be a very bad conductor of electricity; but its conductivity rose rapidly on heating, and was shown to be nearly two million times as great at a red heat as when cold. Hence it may be expected to be capable of commercial use in the manufacture of pyrometers, Hertzian-wave detectors, and perhaps of some parts of motor-cars. It exhibits peculiar effects when mixed with carbon, a mere trace of it causing the latter to become as, it is said, "metallized," i.e., to have, as explained in the article quoted, "une résistance spécifique basse et un coefficient de température positif de la résistance." This catalytic effect, or action by presence, of boron in a pure state is the more peculiar that it has not yet been shown to be a property possessed by any element whatever, neither iron nor silicon presenting a similar phenomenon.

In the *Proceedings* of the Royal Society for last month there also appear the results of some researches lately made at the Cavendish Laboratory, by Mr. H. Thirkill—on the suggestion of Sir Joseph Thomson—into the nature of the magneto-cathodic rays discovered about five years ago by M. Villard (see *The Athenæum*, Nos. 4048 and 4213). It may be remembered that their discoverer was inclined to attribute their existence to atoms of magnetism which he proposed to call "magnetons" by analogy with the now familiar "electrons," and that Prof. Righi, who studied them in 1908, was of opinion that they consisted of positive atoms to which negative electrons were attached in some way different from that supposed to be exhibited by the ions of electrolysis. Up till now it has been impossible to detect any charge of either sign borne by them, but Mr. Thirkill claims to have demonstrated that they consist of "slowly moving negatively-electrified particles." They are only exhibited, according to him, when a highly exhausted tube, through which an electric discharge is passing, is placed longitudinally in a strong magnetic field, when they manifest themselves as a band of light "which has the cathode for its section, and for its direction the line of magnetic force passing through the cathode"; and he holds that they are coiled up under the influence of the magnetic field so as to form a very fine spiral along the lines of magnetic force. This is one way of looking at the subject, but it will be interesting to notice what answer M. Villard and Prof. Righi will make.

In the same *Proceedings* is a paper by Mr. L. Vegard (of Christiania) on some experiments performed by him, in the laboratory of Leeds University, on the partial polarization of X rays announced four years ago by Prof. Barkla. As Mr. Vegard points out, Prof. Barkla's discovery was hailed at the time as a confirmation of Stokes's theory that the X rays are "pulses" in the ether; and he shows how the exigencies of this theory have compelled Sir Joseph Thomson to assume that the ether has a structure, and that the energy radiating from the pulse-centre is transmitted along "lines of force" with undiminished energy. Prof. Bragg, on the other hand, has promulgated the idea (see *The Athenæum*, No. 4192) that the X rays, like the Alpha and Beta rays of radium, consist of

particles, their components being in this case "doublets," consisting of a positive and a negative electron. Mr. Vegard does not, apparently, feel called upon to give his own opinion on this issue; but we gather that his researches are, at the very least, consistent with Prof. Bragg's theory. For the rest, he holds the existence of the phenomenon of polarization in some part of the radiation to be confirmed, and that the polarized part of the beam possesses a great power of exciting high-velocity cathode rays, which shows, according to him, that the polarized and the unpolarized parts of the radiation are essentially of the same type. He does not think, as the result of his experiments, that the polarization can be accounted for by any peculiar distribution of intensity across the beam.

A peculiar source of radio-activity is discussed by Dr. W. S. Lazarus Barlow in a lecture recently delivered by him to the Röntgen Ray Society, and reported in their *Journal* for this month. If, he tells us, a piece of human liver be minced, dried at a temperature of 105° C., powdered, and the powder placed in the dark on a photographic film, it will be found on development of the film that the whereabouts of the powder is indicated by a series of small points, which vary from intense blackness to a faint shadow. The same effect follows sometimes, but not always, if kidney be substituted for the liver, and less frequently with lung; but never with spleen. The same "skotographic" power—to use the word coined by him—was found in caeculi of different kinds and in cancerous tissue; but it also appears to be present in freshly cut wood. As these facts came to Dr. Barlow's knowledge when he was engaged in the search for the cause of cancer, he naturally tried to isolate the skotographic substance, and succeeded sufficiently to be able to describe it as neither "protein, nor fat, nor carbohydrate, nor colouring matter, nor a mineral salt," but a substance that can be distilled over on heating to about 300° C. as "a clear and colourless or straw-coloured oily, but not fatty fluid." He thinks it must be organic, since it disappears on long boiling with concentrated sulphuric acid, but is untouched by fuming nitric or hydrochloric acid. Its most extraordinary property is, on the same authority, that of actually retarding the leak of a charged electroscope, thus acting in exactly the reverse way to all rays which ionize gases. This last property excited much interest among the many physicists present when Dr. Barlow read his paper, and will doubtless form the groundwork of investigations by other hands.

The results of inquiries into the nature of the sheath of myelene which surrounds a living nerve were lately communicated by M. J. Nageotte to the Académie des Sciences, and appear in their *Comptes Rendus* for last month. If, he says, a fragment of tissue be separated from the living organism and preserved in an antiseptic medium, its elements survive for some time, then undergo what he calls necrobiosis, and finally exhibit the chemical phenomena of autolysis which begin at the expiry of 24 to 38 hours. During this period the nervous tubes segment by a process identical with that which M. Nageotte has described as taking place in what is known as Wallerian degeneration, and in the case of the nerve itself this begins some five hours after separation. The nerve-sheath has, however, hitherto presented some difficulty; but M. Nageotte is now able to pronounce that it is not, as some have thought, a mere inert insulator, but is probably constituted by a special part of the nervous protoplasm, and is itself a living

substance distinguished by its exceptional richness in fat. He therefore thinks that the phenomena of segmentation and decay consequent upon the cutting of a nerve are due, in the first place, to the separation between the myelene sheath and the surviving portion of its "cellule d'origine." This may be, but it seems to put the question of the nature of nerve-force further off solution than ever.

It is generally supposed that the gases given off by putrefying animal substances are excessively bad for the health of human beings, and may have a determining effect in the liability to infectious diseases. MM. Trillat and Sauton in the same *Comptes Rendus* offer, however, reasons for thinking that this is not the case. Acting on a hint afforded by their observations on the growth of yeast, they recently exposed some cultures of the microbes of diphtheria, typhus, and Oriental plague respectively to the effluvia from a broth made from beef contaminated by the bacillus of putrefaction. In each case they found that the disease-producing microbes formed far fewer colonies, and that these died out much more quickly in this purposely vitiated atmosphere than they did in the presumably purer regions of the upper air to which they raised them in a control experiment, by attaching them to small balloons. It would, therefore, seem that, however injurious the neighbourhood of decaying matter may be to the health by lowering the vitality and the like, it does not directly conduce to the growth of pathogenic germs. It is right, nevertheless, to say that the authors think that conditions of humidity and temperature may have much to do with the matter.

F. L.

## SOCIETIES.

ZOOLOGICAL.—April 5.—Prof. E. A. Minchin, V.P., in the chair.—The Secretary exhibited a series of photographs taken in the South Orkneys in 1908 by a correspondent of *The Times*, and including an interesting series of studies of seals, such as the sea-leopard (*Stenorhynchus leptonyx*), Weddell's seal (*Leptonychotes weddelli*), the white or crab-eating seal (*Lobodon carcinophagus*), and Ross's seal (*Ommatophaga rossi*).—Mr. R. I. Pocock exhibited a living specimen of a mole-rat (*Georchus*) recently presented to the Society by Capt. C. H. Armitage, who brought it from Ashanti.

Mr. R. H. Whitehouse, introduced by the Secretary, gave an account of his memoir on 'The Caudal Fin of the Teleostomi.' The paper dealt with the structure of the caudal fin in about fifty different species of fishes, mostly Teleostei, and representative of nearly all the sub-groups.

Mr. T. M. S. English read a paper, communicated by Mr. G. A. Boulenger, entitled 'Some Notes on Tasmanian Frogs,' based on observations made during rather more than two years' residence in Tasmania.

ENTOMOLOGICAL.—March 16.—Dr. F. A. Dixey, President, in the chair.—Dr. Malcolm Burr gave an account of his reception in St. Petersburg by the Entomological Society of Russia, to whom he had presented the address of congratulation presented at the previous meeting.

Dr. E. W. Carlier, Mr. H. A. Green, Mr. P. Harwood, Mr. J. Henderson, Mr. L. L. Jacobs, Mr. W. Laidlaw, Mr. H. S. Leigh, Mr. F. Graham-Millar, Mr. F. A. Oldaker, Mr. A. R. Pillai, Prof. R. C. Punnett, and Mr. J. M. Williams were elected Fellows.

Mr. H. St. J. Donisthorpe exhibited examples of *Cremastogaster sentellaris*, *Colobopsis truncatus*, and a beetle *Formicovorus pedestris*, a good mimic of the latter ant, all taken in virgin cork at Kew in May, 1909. Commander J. J. Walker, R.N., exhibited a living specimen of *Holoparmecus caularum*, Aubé, taken at Water Eaton, Oxon, on the 14th of March.—Mr. H. M. Edelsten brought for exhibition photographs of the anal appendages of *Tapinostola hellmanni*, T. concolor, and *T. fulva*, showing their remarkable similarity;

also ova of the same species *in situ*. The photographs were the work of Mr. H. Main and Mr. A. E. Tonge.—Mr. G. W. Nicholson showed a specimen of *Dyschirius angustatus*, Ahrens, from Littlestone, Kent, taken in July, 1906; two specimens of *Bembidium 4-pustulatum*, Dj., taken at Pulborough in June, 1909; and two specimens of *Conosoma bipunctatum*, Gr., found by Mr. Jennings and himself at Broxbourne, Essex, in January of this year.—Dr. T. A. Chapman exhibited series of *Callophrys avis* bred this spring, together with series of *C. rubi* for comparison, and pointed out the chief superficial differences of these two closely allied species.

Mr. J. W. Tutt read some notes on the several forms of *Hydrecia* occurring in Britain, and illustrated the superficial differences where discoverable, and the marked difference in the anal appendages of the several species, *Hydrecia nictitans*, *H. paludis*, *H. lucens*, and *H. crinancensis*. Excellent photographs of the genitalia of the four British species (both sexes), made by Mr. F. N. Pierce, were handed round for examination.

The Rev. C. R. N. Burrows, to whose research the discovery of *H. crinancensis* is due, stated that he had little to add to what Mr. Tutt had said; it seemed to him amazing that two species showing so much difference in their genitalia as *H. lucens* and *H. crinancensis* should present no definitely marked superficial character in the imago.—Dr. Karl Jordan considered that the four species, as proved by the differences in the genital structures, were abundantly distinct, and brought forward a parallel case among the Attacids.

Mr. J. C. Kershaw contributed a paper on 'The Ootheca of an Asilid (*Promachus*, sp.).'

Dr. T. A. Chapman read a paper entitled '*Xanthandrus comtus*, Namr.: a Correction.'

PHILOLOGICAL.—April 8.—Mr. S. D. Brown in the chair.—A paper by Dr. H. Bradley was read on the 8 words he is editing for the Society's Oxford Dictionary.

After regretting the death of two valuable helpers—Mr. James Platt, jun., and Mr. A. Caland of Wageningen, Holland, whose interest in the Dictionary "amounted to a passion,"—Dr. Bradley stated that he had now in type nearly the whole of the matter required for another "double section," the copy for the words beginning with *seo-* being completed. The verb *say* occupies over three pages. He then mentioned the following among many other words:—

*Saucer*:—Large eyes were compared to saucers as early as the thirteenth century: "Les oyls granz com deus saucers" in the Anglo-French romance of 'Bevis of Hampton.'

*Savannah* is not from Spanish *sábana*, a sheet, from which it differs in accent, but from a Carib word *zavana*, given by Oviedo in 1535.

*Savour* is now used only of taste, but formerly, especially in the Bible, was used of perfume.

*Scale*.—There are seven different substantives of this form, of which the most important are: 1, a word of Scandinavian origin meaning a drinking bowl or cup, the pan of a balance, and hence the balance itself; 2, a word ultimately of Teutonic origin, the scale of a fish, &c. (Old French (*escale* and *escaille*); 3, the representative of the Latin *scala*, a ladder, the scale of a map, the equidistant marks representing the rungs, a use found in Chaucer. As an instance of the influence which the diction of the Bible has on common speech, when Saul of Tarsus was miraculously healed of his blindness, "there fell from his eyes as it had been scales." In allusion—sometimes conscious, but often unconscious—to this, it has become common to speak figuratively of removing the "scales" from a person's eyes, in the sense of curing metaphorical blindness.

*Scalp* was originally the skull on top of the head. The modern use is evolved from the expression "hairy scalp," a literal translation from the Hebrew in the Bible. English *scalp* becomes French *scalpe*, German *scalpieren*.

*Scathe*, vb., originally only to damage, is now associated with the idea of scorching, as in "a scathing rebuke." This seems due to a recollection of Milton's passage:—

As when Heaven's Fire  
Hath scathed the forest oaks....  
With winged top their stately growth, though bare,  
Stands on the blasted Heath.

That *scathe* and *scorch* begin with the same two letters renders the change of meaning more easy.

*Scathefire*, a destructive conflagration (Germ. *Schadefeu*), was perverted into *scarefire* and *scalefire*. *Scathe* having become confined to purely literary use, the compound ceased to be



intelligible, and a known word of similar sound was substituted for the now unmeaning first element. That *scalfere* was nonsense did not matter; it was enough for the popular mind that it was made up of words to which the ear was accustomed.

*Scientific* means "of or pertaining to science"; but *scientific* is "producing science or knowledge." The better form would have been *scientia*. Primarily it was a term of logic. Aristotle says that unless certain conditions are fulfilled a syllogism will not be demonstrative, "for it will not produce knowledge," rendered later into Latin by "non enim faciet scientiam." In another part of the same treatise a *scientia* (ἐπιστημονικός) syllogism is translated by "syllogismus faciens scire." In this sense *scientific* survives in Latin textbooks of logic, though some preferred to use *faciens scire*. As *scientific* had come to be used as a contextual rendering of ἐπιστημονικός in this logical application, subsequent writers proceeded to employ it as a translation of that word in contexts in which it was not really appropriate. In the thirteenth-century translation of Aristotle's 'Ethics' it is used as the distinctive epithet of the theoretical or speculative faculty of the mind, as opposed to the "deliberative" or practical faculty. Here the better rendering would have been *scientialis*, which indeed does appear in some Latin versions of Aristotle. *Scientificus* was adopted by Aquinas, and we have *scientifico* in Dante and *scientifique* in Oresme (fourteenth century). In Aquinas it also means "expert in science," a sense which survived in the Latin of the sixteenth century. Puttenham in 1589 uses it of persons occupied with the "sciences" or liberal arts, in contradistinction to mechanical. Recent applications, "scientific frontier" and "scientific taxation," would have puzzled readers of the seventeenth century.

*Scour*.—In Middle Dutch *schonbrot*, Mid. Low Germ. *schonbrot*, "fine bread."

*Scour*.—There are two verbs of this form; "to scour a floor" is not the same word as "to scour a country." 1. *Scour*, to polish, O. Fr. *escurer* from L. Lat. *excavare*. The French word found its way into Dutch and Low German and was probably brought to England by workmen from the Low Countries. 2. *Scour*, to run about, perhaps Old Norse *skur*, O.E. *scūr*, shower. In early fourteenth century poetry "with grete scoure" means with great force or impetus. The original sense was a gust of wind or rain. No doubt there is some confusion between the two verbs in phrases like "to scour the country of marauders."

Mr. H. Harrison read a short paper on Prof. Skeat's interpretation of *crum dele* in an Old English charter as "winding vale." He contended that the word was *crundel*, the Irish *crund*, round, with the diminutive *el*, and meant a small circle, a sepulchral mound, or a fort. Prof. Skeat's objections to this view were read. Mr. L. A. Wharton said he had been to *Trev Isa* in Cornwall, "the high farm," whence the old writer Trevisa got his name.

INSTITUTION OF CIVIL ENGINEERS.—April 5.—Mr. R. Elliott-Cooper, V.P., in the chair.—The papers read were 'The New Clyde Bridge of the Caledonian Railway at Glasgow,' by Mr. D. A. Matheson; and 'The Queen Alexandra Bridge over the River Wear, Sunderland,' by Messrs. F. C. Buscarlet and A. Hunter.

It was reported that the Council had recently transferred 9 gentlemen to the class of Members, and that 131 candidates had been admitted as Students. The monthly ballot resulted in the election of 1 Member, 60 Associate Members, and 2 Associates.

ARISTOTELIAN.—April 4.—Prof. G. Dawes Hicks, V.P., in the chair.—Sir Francis Younghusband, Prof. C. Lloyd Morgan, Miss B. Edgell, Miss F. R. Shields, Prof. S. W. Green, and Miss S. James were elected Members.

Mr. H. W. Carr read a paper on 'Bergson's Theory of Instinct.' The philosophical aspect of the problem of instinct is concerned with the question whether instinct, as we observe it in examples such as ants and bees, is a form of knowledge, different from and comparable with intelligence, or whether it is a form of reflex action that may develop into or result from intelligence. M. Bergson holds that instinct and intelligence are two forms of psychological activity which are completely different from one another in the method of their action on inert matter; that they represent two powers which must be supposed to have lain together in the original impetus of life, and which appear to have been evolved at the expense of one another;

and that they correspond to two forms of knowledge which we may distinguish in our own consciousness, viz., intelligence, which gives us our knowledge of the external world of solid matter, the subject-matter of the physical sciences, and intuition, which is a knowledge of life by life. The paper was followed by a discussion.

#### MEETINGS NEXT WEEK.

- Mon. Institute of British Architects, 8.—'Architecture of the Balkan States,' Mr. G. Hubbard.
- Society of Arts, 8.—'Modern Methods of Brick-Making,' Lecture II., Dr. A. B. Searle. (Cantor Lectures.)
- Geographical, 8.30.—'Glaucier Exploration in the Eastern Karakoram,' Dr. T. G. Longstaff.
- Tues. Royal Institution, 3.—'The Modern Development of the Problem of Alcoholic Fermentation,' Lecture III., Dr. A. Harden.
- Colonial Institute, 4.—'The New Hebrides,' Capt. E. G. Rason.
- Institution of Civil Engineers, 8.—'The Use of Reinforced Concrete on the Walsby Railroad, U.S.A.,' Messrs. E. R. Matthews and A. O. Cunningham.
- Zoological, 8.30.—'Notes on the Photophores of Deep-sea Crustaceans,' Mr. Stanley Kemp; 'On the Varieties of *Murex rufus* in Egypt,' Mr. J. L. Bonhote; 'On an Example of Posterior Dichotomy in an Aylesbury Duckling,' Mr. G. E. Bullen.
- Wed. Meteorological, 7.30.—'Line Squalls and Associated Phenomena,' Messrs. R. G. K. Lempfert, and R. Corless; 'Daily Rainfall at the Royal Observatory, Greenwich, 1841-1909,' Mr. W. C. Nash.
- Folklore, 8.—'Marriage Customs, Bedd and Fellaheen,' Mrs. H. H. Spoor.
- Microscopical, 8.—'Critical Microscopy' and 'What did our Forefathers see in a Microscope?' Mr. E. M. Nelson.
- Society of Arts, 8.—'Industrial England in 1754,' Sir H. Truman Wood.
- Thurs. Royal Institution, 3.—'The Himalayan Region,' Lecture III., Dr. T. G. Longstaff.
- Royal, 4.30.—'The Incidence of Light upon a Transparent Sphere of Dimensions comparable with the Wave-Length, Lord Rayleigh; 'On the Improbability of a Random Distribution of the Stars in Space,' Prof. K. Pearson; 'The Total Ionization produced in Different Gases by the Cathode Rays ejected by X-Rays,' Dr. R. D. Kienast.
- Society of Arts, 4.30.—'The Arts and Crafts of Tibet and the Eastern Himalayas,' Mr. J. Claude White. (Indian Section.)
- Royal Numismatic, 6.30.—'Some Roman Medallions,' Dr. A. J. Evans; 'The Coinage of Julian II.,' Mr. F. H. Webb.
- Institution of Electrical Engineers, 8.—'Hydro-Electric Installations of Sweden,' Mr. A. V. Clayton.
- Linnæan, 8.—'The Seedling and Adult Anatomy of *Wolfechia microblatta*,' Miss M. G. Sykes; 'Anthonymide auf den Seychellen gesammelt,' Prof. F. Stehlé; 'The Dermaptera of the Seychelles,' Dr. Malcolm Burr; 'The Pteropoda and Heteropoda collected by the Percy Sladen Trust Expedition in the Indian Ocean,' Dr. J. J. Tesch; 'Die Pilzmücken Fauna der Seychellen,' Dr. G. Enderlein.
- Chemical, 8.30.—'Tetratranoniline,' Messrs. B. Flürschheim and T. Simon; 'Experiments on the Walden Inversion: Part IV. Interconversion of the Optically Active Atracetic Acids,' Messrs. A. McKenzie and G. W. Clough; 'Studies in Fermentation. Part III. The Role of Diffusion in Fermentation by Yeast Cells,' Messrs. A. Slater and H. J. S. Sand; and other papers.
- Fri. Physical, 5.—'Further tests of Brittle Materials under Combined Stress,' Mr. W. A. Schole; 'The Magnetic Balance of Curie and Cheneveau,' Messrs. O. Cheneveau and A. C. Jolley.
- Institution of Civil Engineers, 8.—'The History and Present Method of Quay-Wall Construction at the Port of Rotterdam,' Mr. H. C. A. Thieme. (Students' Meeting.)
- Royal Institution, 9.—'The Telegraphy of Photographs, Wireless and by Wire,' Mr. Thorne Baker.
- Sar. Royal Institution, 3.—'Bells, Carillons, and Chimes,' Lecture III., Mr. W. W. Starnier.

#### Science Gossip.

MESSRS. MACMILLAN & Co. will publish shortly a work on 'Ants: Their Structure, Development, and Behaviour,' by Prof. W. M. Wheeler. The book, which represents the results of a decade of uninterrupted study of the Formicidae, is the ninth volume of the Columbia University Biological Series, and will be well illustrated.

THE FARADAY SOCIETY will hold on the 26th inst. a discussion on 'The Constitution of Water.' Prof. James Walker will preside, and papers will be read by Prof. P. Guye and Prof. Walden of Riga, in whose honour the Society have arranged a dinner on the following evening.

DR. A. H. KEANE writes on the 9th inst.:

"In the notice of the English edition of M. Rudaux's book on 'The Stars' in to-day's *Athenæum* fault is found for the omission to mention the lately discovered eighth satellite of Jupiter. If the reviewer will look again, he will find it twice mentioned: first at p. 269, and again more fully in a special note at pp. 276-7."

The reviewer writes:—

"An apology is due to Dr. Keane for overlooking his parenthetical 'Note' at pp. 276-7. This arose from the fact that at p. 28 (in the Introduction) the author remarks: 'Jupiter [has] seven [satellites], so far as is at present known,' a foot-note to which would be desirable. The names of the satellites of Mars and the ninth satellite of Saturn might also advantageously have been given."

Dr. Keane's other reference is to the heading of a chapter.

It is interesting to learn that the festivities at Monte Carlo which attended the opening of the Prince of Monaco's Museum "sont transformés en un véritable Congrès d'Océanographie." Several important meetings were held, reports of which are to be published.

At the meeting of the Royal Astronomical Society on Friday in last week Prof. Percival Lowell gave, at the invitation of the President, an account of his long-continued observations of Mars at Flagstaff, Arizona, explaining his views on the so-called "canals" on the surface of the planet. He maintained that they were artificial formations, and claimed to have discovered new ones during the last opposition—new, that is, not in the sense of only recently discovered, but newly formed.

AFTER the meeting Prof. Lowell delivered a lecture at the Royal Institution on the same subject. He dwelt much upon the excellence of the air at Flagstaff, which is nearly 7,000 feet above the level of the sea; also upon the necessity of a trained and accurate eye in discerning difficult objects. Whether his interpretation of what he and his assistants saw is accepted or not, none can do otherwise than admire his persevering diligence in these Martian studies.

NOR need we doubt that seasonal changes of some kind are manifested, and perhaps lines of vegetation indicated; but from that to the acceptance of the "canals" as productions of engineering works by intelligent beings is a far cry. It must never be forgotten that Mars, even when nearest to us, is 140 times as far off as the moon; and that the eye is apt instinctively to complete objects thought to be seen partially.

HALLEY'S COMET will be in perihelion next Wednesday, the 20th inst., when its distance from the sun will be about 54,000,000 miles. By the end of next week it will probably be visible to the naked eye about an hour before sunrise, situated in the constellation Pisces. The comet was last in perihelion on the 16th of November, 1835. The investigation of Messrs. Cowell and Crommelin show that this is the shortest interval between two perihelion passages since the comet was first seen, the cause being the way in which planetary perturbations have acted upon it.

WE regret to learn from *The Observatory* for April that Dr. W. L. Elkin, who had been Director of the Yale University Observatory, New Haven, Conn., since 1896, has found it necessary to resign owing to ill-health.

ANOTHER small planet was discovered by M. Baillaud at the Paris Observatory on the 3rd ult.

M. ENEBO of Dombås, Norway, has detected variability in a star in the constellation Cygnus, which changes from 8.6 to 9.7 magnitude. The Rev. T. H. Espin, who had observed it on April 2nd, 1887, found it then of the ninth magnitude and of an orange-red colour. In a general list it will be reckoned as var. 33, 1910, Cygni. M. Enebo has also found that a star in Lacerta is variable, and probably of the Algol type, with a period of about 5 days or perhaps less; this will be called var. 34, 1910, Lacertæ.

MADAME CERASKI, continuing her examination of photographs obtained by M. Blazko at the Moscow Observatory, has found that a star in Cygnus is subject to

change of magnitude from 9.8 to 10.7, and that the period is either short or very irregular. It will be reckoned as var. 35, 1910, Cygni.

THE small planet No. 671, which was discovered by Dr. Palisa at Vienna on September 21st, 1908, has been named Carnegia.

## FINE ARTS

*One Hundred Masterpieces of Sculpture from the Sixth Century B.C. to the Time of Michelangelo.* With an Introduction by G. F. Hill. Illustrated. (Methuen & Co.)

MR. HILL is to be congratulated upon the idea of this volume. It is not, of course, the first collection of masterpieces of sculpture, but it is the first on just this scale; and it is an excellent notion to print opposite each plate a brief but sufficient description, and to add a hundred pages of Introduction. Mr. Hill is needlessly apologetic about this Introduction. It is indeed, as he says, written up to the pictures; but it is none the less interesting and suggestive, and should help greatly towards the appreciation of the illustrations.

The selection of the hundred masterpieces cannot have been an easy task; some owe their inclusion not so much to their intrinsic merit as to their place in artistic development; but there are few one could spare. In such a selection individual taste must count for much, and Mr. Hill's is free from bias or eccentricity. As to the more general question of the periods and styles to be represented, he also takes a reasonable course: more than half are Greek, and a dozen of the rest Roman; some ten are mediæval from Northern Europe, and the rest belong to the Italian Renaissance. The collection ends with Michelangelo.

The Introduction is not merely an historical sketch, but also contains many suggestive comparisons and discussions of artistic principle. A good example is offered by the description of the conscious or unconscious limitations we find in the Parthenon frieze, as compared with Pergamene or Flavian work. A sane criticism on this matter is the more valuable, since some recent writers tend to represent the progress towards illusion, even in sculptural relief, as an artistic advance. As Mr. Hill says elsewhere, "The school that makes illusion its chief end sacrifices the much more vital element of imagination." He also rightly points out, in the case of the Parthenon frieze, that "it is nonsense to suppose that subtlety of modelling would be thrown away"; indeed, the slab with the Athenian knights which he has chosen is one in which the lighting from above, instead of from below, as it was meant to be, somewhat confuses the lines. It is a pity that another old fallacy

about the Parthenon sculptures is repeated—that the figures of the pediment are "as carefully finished behind as in front." One has only to look at them to see that this is not the case. It is true that the forms of both figure and drapery are blocked out at the back, in a way that might not seem necessary to a sculptor used to working from a finished model; but there is no waste of effort on finish of surface which would never be seen.

Another statement which may be criticized as a half-truth concerns "the male nude, the female draped; for such, with true instinct, Pheidias saw to be the method of presentation most apt to the dignity of monumental sculpture." This is surely a question, not of instinct, but of social conditions. A modern artist depends on posed models for his knowledge of the nude, whether male or female, and therefore finds both equally natural or unnatural. But to a Greek the nude male figure was a subject of free and constant observation, and therefore he could treat it in a noble and natural manner; the nude female was not, and therefore his statues of this type usually have something of artificiality and self-consciousness which unfits them for monumental work.

Closely connected with this question is the dating of the Aphrodite of Melos by the arrangement of her drapery, for which Mr. Hill adduces numismatic evidence pointing to the close of the fourth century. But it is impossible to consider this type apart from that of the Townley Venus and those of Arles and Capua. Mr. Hill at least does well to reject the notion of some French critics that these half-draped figures are a tentative step in the direction of nudity.

Many other passages deserve notice; but enough has been said to show the character of the book. The illustrations are mostly excellent; it is perhaps a mistake to reduce the size of the Victory of Samothrace so much, in order to include the prow on which she is standing; the Praxitelean Satyr in the Louvre is also too small to show any detail. The river-god from the Parthenon has his legs so much fore-shortened as almost to suggest deformity.

But these are minor details in a work which should do much to widen the general appreciation of the subject. Any artist, and any one interested in art, should welcome a volume which gives him in so compact a form a series of pictures representative of the highest attainments of sculpture, together with just what he wants to know as to the particular works and the general principles of artistic history and attainment which they exemplify.

*The Colour of Rome, Historic, Personal, and Local.* By Olave Muriel Potter. With Illustrations by Yoshio Markino, an Introduction by Douglas Sladen, and an Essay by the Artist. (Chatto & Windus.)—Modern capitals are fast losing their "local colour," if they ever had one, and Rome is no exception to the rule. The days are gone

when artists used to enliven their local landscapes with the Capuchin and the *ciociara*. The Carnival, the ceremonies of Holy Week, the state coaches of church dignitaries or of the Capitoline "Conservatori," the street scenes of the Ghetto, the picturesque filth of the Tiber, the processions, the illuminations, the Girandola, the costumes of the peasantry from the Castelli, the *barozze* from the Campagna, are all recollections of the past. Bresciani's 'Costumi del Popolo Romano' or Belli's vernacular sonnets seem to have been written not fifty, but hundreds of years ago, so rapid has been the change within the last two generations. The two hundred thousand inhabitants of the City of the Popes represent less than one-third of the present population of the capital, and their musical language seems to be overwhelmed by the uncouth sounds of unintelligible patois. Yet such is the nature of the city, such are its traditions, attractions, and peculiarities, that we find the veteran citizens still masters of the situation, and the new generation fast becoming "Romani di Roma." Their children speak Italian with the "bocca Romana," and they are becoming more attached to the sacred soil of the city than the Montigiani or the Transeverini themselves.

Such being the state of things, we cannot but thank Miss Olave Potter for having fixed with colour and ink in this volume the fading characteristics of the City of the Seven Hills. In this task she has been admirably seconded by Yoshio Markino, an artist from the Land of the Rising Sun, who seems to feel and understand that of Saturn better than if he had himself been born on the banks of the Tiber. This artist's sixty coloured or sepia plates cannot stand comparison, it is true, with those of Francesco Pannini, or Van Wittel, or Dubourg; but they outdistance in taste, grace of colour and outline, all such productions of the last quarter of a century—stiff conventional "chromos" founded on the camera instead of the brush. The plates representing 'Keats' Grave,' 'The Threshold of the Forum,' 'The Palaces of the Caesars,' 'Winter in the Baths of Caracalla,' 'The Gardens of the Colonna,' and 'The Island of the Tiber' are little gems of art in which a sense of picturesqueness is imparted even to lamp-posts, overhead wires, and tram-rails. The only criticism to be made on this section of the book is that there is a certain amount of sameness in lamp-light effects. The artist is evidently fond of nocturnal rambles. His Essay, which forms a preface to the text, and relates some of his Roman experiences and impressions, is delightful.

The aim of the author in the dozen chapters of the book is to make the reader feel "local colour," whether he bends his steps through the ancient, the mediæval, or the modern city. Her descriptions are not smothered with archæological details. They are treated, as Mr. Sladen remarks in the Introduction, "either from the spectacular point of view or from the point of view of human interest." The churches appeal to the author less as architectural monuments than as the scenes of the splendid festivities and the pathetic simplicity of the life of the poor, and the ruins of the Republic and the Empire as subjects meant to fascinate the eye as much as the mind. The reader is led first to the Forum and the Palatine, and subsequently through churches, the "kingdom of the Pope" (Vatican), the Trastevere, the "Heart of Rome," the piazzas, fountains, gardens, galleries, and museums, ending with a ramble through the most picturesque streets.

The freshness of the author's information may be gathered from the fact that even the



discovery of a sanctuary of Syrian gods in the Villa Sciarra on the Janiculum is mentioned, although made only while the volume was in the press.

The book contains but few slips of the pen. Those we notice can be easily set right in the next edition. The author mentions on p. 99 a "Novatus, the saint-like son of Pudens." Pudens, according to Church tradition, had only three children, and no one of them bore this name. Novatus is an otherwise unknown builder of the *Therma Novatiana*, remains of which were seen and drawn by Sallustio Peruzzi towards the middle of the sixteenth century, a little to the east of the *Ecclesia Pudentiana*, in the direction of Diocletian's Baths.

The mosaics of the apse in the same church are said on the same page to be "the only Christian ones which give a picture of the Esquiline as it appeared before the fire of Nero." They were made in the last decade of the fourth century by order of Pope Siricius (384-99), under the supervision of his acolytes Leopardus, Maximus, and Ilicius; their background represents a view of the southern slope of the Viminal as it appeared at the end of the fourth century with the arcade which Ilicius himself had built along the *Vicus Patricius*.

The Liberian Basilica "ad Præsenes," a structure of the time of Sixtus III. (432-40), is said on p. 100 to be "decorated from the hands of an artist of the third century."

The basilicas of San Lorenzo and Sant' Agnese fuori le Mura are described on p. 103 as "unspoiled by the hand of the late restorer." The author forgets that the former was reduced to its present state by Pius IX., and the latter made hideous with a riot of colours by the same Pope after the catastrophe of 1852. The indifferent frescoes of a third-rate artist on the façade of San Lorenzo are described as "modern mosaics which glow against the unfathomable Roman sky with heavenly radiance."

P. 117 contains an account of the house "in which Cecilia lived with her young husband Valerian and his brother *Tibertius*."

The bronze doors of the Confession in St. Peter's are said on p. 130 to "close the sarcophagus of the apostle." We wish they did. There would be no more discussions about the massive bronze coffin described by the *'Liber Pontificalis'*, which seems to have been seen and touched by pilgrims before the Saracenic inroad of 846, or about the cross of pure gold, one hundred and fifty pounds in weight, placed by Helena and Constantine over the grave which appears to have been seen by Giacomo della Porta in 1594; and Dr. A. S. Barnes would not still be making unsuccessful appeals to the Chapter of the Basilica to have the problem solved.

The home of Margherita Luzzi—Raphael's *Fornarina*—is on p. 156 placed "at the entrance of the Piazza of San Benedetto in Piscinula" half a mile from its true site, near the church of Santa Dorotea.

The churches of S. Maria dei Miracoli and of S. Maria di Montesanto, at the entrance of the Corso from the Piazza del Popolo, are said on p. 198 to be the work of a fifteenth-century cardinal, while Girolamo Gastaldi, the prelate responsible for both eyesores, is known to have died in 1685.

The "bivalve" shell from which emerges the Triton of the Barberini Fountain, an essential attribute of a sea-monster, is described on p. 202 as "two Brobdingnagian fluted leaves."

These and other slips do not detract from the charm of the book, which will be read with pleasure even by experts.

### THE ROKEBY VENUS.

THE columns of the daily papers are so hospitably thrown open to any champion who cares to break a lance on the burning question of the Rokeby Venus that it seems unnecessary to extend the theatre of war. From certain points of view, however, the controversy calls for comment. The present writer is constitutionally unable to remember to look for a signature when he is in the presence of a fine picture, and is thus an ineffective ally for either side. Moreover, he has not himself searched for the alleged cipher, so he may be regarded as a strictly impartial observer of the quarrel.

Now in the first place it is evident that had Mr. Greig explained the technical mysteries of this picture, or thrown a flood of light on the mental condition of its author—or, for that matter, had he so mastered its secrets as himself to have executed a pendant to it of similar merits—the world would have looked on with unruffled composure. But he suggests evidence that the picture is the work not of Velasquez, but Del Mazo, and at once the public is thrilled. Obviously, the picture is what it is, whoever painted it; its character is not affected by the discovery. What is called in question is the infallibility of the experts who supported the view that it was a genuine Velasquez, and to submit the question to a jury of such experts is to ask Mr. Greig to convince a body of men who may, by force of character, be impartial, but, in the nature of things, are not entirely disinterested.

Now at first sight it may seem easy for the expert to confess to having made a mistake, if he has made one, and indeed we fully credit each of the gentlemen called in on the present occasion with readiness to make such an admission of personal error. We believe their verdict that no signature is to be seen was honest and sincere in this respect, yet as a class they are open to the more insidious temptation of bolstering up the credit of "Expert Opinion"—of systematically, if indirectly, supporting that system of valuing a work of art by its authorship on which depends their own importance in a world more interested in cash transactions than in art.

That system of valuation rests on the assumption that a first-rate picture can only come from one of the few admittedly great painters of history, and implies a consistency in the painters of the past beyond anything we see among our contemporaries. Yet they offer frequently the spectacle of an artist who does one or two fine things, and then (in the phrase of a critic who has taken the side of the experts) "spends the rest of his life knocking at his own front door." The perfect expert is so well aware of this contradiction that he boldly refuses to see any analogy between the great men of the past and those of to-day—different, he avers, not merely in stature, but also in kind. He is thus absolved from studying contemporary art, or regarding its practitioners as having any insight into the art of the past. He drifts into acquiescence in the systematic depreciation of the occasional fine work of the lesser painter, and the extravagant value attached to the poorer works of the great. He watches a forty-five-thousand-pound canvas shrink to the price of two thousand as a penalty for a couple of initials in the corner, and refrains from Homeric laughter.

If all this solemn fuss were made by triflers capable of nothing better, it would be no more disquieting than the widespread

habit of stamp-collecting. The pity of it is that the men who should be our best critics tend to degenerate into experts. They find satisfaction in proving their artistic insight by establishing the painter of this or that picture with an authority which external evidence shall only corroborate. This flattering occupation distracts them from the true function of a critic—to guide and inspire the contemporary artist. The test of critical insight is the power, we do not say to reproduce a work, but to continue its tradition; and in so far as the flattery of millionaires, gambling in old masters, diverts the best critics from such constructive criticism, it does an ill turn to the art-interests of the country.

### MR. W. W. RUSSELL'S WORK AT THE GOUPIL GALLERY.

If we were approaching it from a commercial point of view, we should regard this show of the paintings of one who is to some extent a disciple of Mr. Steer as a kind of annex to the historic collection of the work of the older artist shown last year in the same galleries. We hasten to add that the disciple is scarcely, if at all, inferior to his master. Mr. Russell is on the whole less magisterial, less unctuously easy in handling, than Mr. Steer: he is the younger man. On the other hand, he has powers of vivid draughtsmanship—rarely utilized, it is true, in the lyrical vein he cultivates in company with that artist—which might nevertheless conceivably fill out for him in the end a more robust art.

What may imaginatively be projected for the future of an artist should not, we may be told, be made the grounds for the almost inevitable comparison with the ripe achievements of Mr. Steer which we so highly appreciated; yet, after all, Mr. Steer in his day benefited by a like system of allowances, nor are there wanting critics who, even in his case, prefer the period of promise to that of full maturity. For ourselves, it is the latter which seems pre-eminently the satisfying period in the output of an artist who, like Mr. Steer, represents a sort of St. Martin's summer, all the more welcome for its appearance when the brightness of Impressionism had elsewhere faded unmistakably—an artist, moreover, with whom the vehement sweep of masses swiftly following the rhythm of his pictorial design is needed to compensate for a want of firm hold on natural form.

With Mr. Russell, on the other hand, it is not the pictures of most confident lyricism—the pictures most resembling those of Mr. Steer in his later phase—that are the most delightful. *Evening on the Moor* (71) is a picture in this vein—ever so little, yet a little, less finely done than Mr. Steer would have done it. The masculine vigour and force of No. 58, *Carting Sand*, on the other hand, will stand comparison with the work of any painter. James Charles might have equalled, but certainly could not have surpassed, its vehement sparkle, so spontaneous for all its well-balanced mass. The naive beauty of the largest canvas, *On the Sands* (68), claims affinity rather with the poetic, yet strongly individual vision of Mr. Lionel Smythe. Its intimacy and refinement make amends for something hazardous about the grouping of the figures, and it has the quality (which we also find in the best work of Mr. Smythe) of an unmistakably first-hand impression of nature, highly emotional in character. Only in slightly less degree the same beauty is to be

found in No. 48, *Chelsea Reach*. Here again the first design seems accidental—a passive acceptance of what nature offered; but it has been brooded over and caressed into a thing of rare beauty by dint of refinements of detail and a perfect continuity of delicately linked tones. The cool light of Nos. 55 and 59, the full-blooded refinement of the *Girl on a Sofa* (70), show the range and mastery of a painter whose work needs only to be seen thus collected for us to realize his importance and his high standard of consistent painting. Even such a relatively dull work as No. 61, *The Top of the Hill*, is rather reassuring than otherwise for the artist's future, so thorough and careful is the study of tree-structure displayed.

In the anxiety for adequate representation natural in an artist who has on this occasion to make good, and does make good, his position in the foremost rank of living painters, Mr. Russell has so crowded his galleries as to offer at first sight an uncomfortable aspect of bristling competition. This should not deter the visitor from doing justice to the high merit of the show by lingering and realizing how much artistry is included within its limits. He will be rewarded by such an oddly extraneous, yet vivid piece of realism as No. 56, *Café-Billard*, full of delightful passages in spite of a certain obviousness of design. Of all the New English Art Club interiors inspired by Mr. Sargent's celebrated canvas now in the Diploma Gallery at the Royal Academy, none matches more closely than this the sustained verve of the original.

The water-colours in the first gallery are probably more uniformly recent than the oil paintings, which inevitably are the work of a good many years; and in water colour Mr. Russell shows certainty and confidence in handling full and even luxuriant colour without ever dropping into a mere orgy of brilliance. The broadly designed *Bathing Tents* (7); the opulent force of the *Evening on the Moor* (14); the easy flutter of *The Camp on the Common* (13), which, for all its extreme directness and crispness of touch, maintains the suavity and fleeciness of the cloud masses—these may be mentioned as among the best. Nos. 6, 10, 12, and 15 are hardly, if at all, inferior. Nos. 21 and 27 are examples of a cool colour-scheme with wide intervals of tone which need only a little juggling with their proportions to furnish admirable tapestry designs.

In Mr. Russell (as in Mr. Steer) we see the culmination of the attempt to utilize the science of French Impressionism for the production of isolated lyrical poems in paint. We believe that the painting of the future is to be achieved on more classic lines—to be dependent on scholarly realization of the function of painting in relation with the other arts; yet for the present we gladly do homage to a painter by temperament, conscientiously devoted to his own ideal of art.

#### MR. JOSEPH LONGHURST'S OIL PAINTINGS.

UNDER the title of "Col'drum" in Sloane Street appears another of those tiny out-lying galleries which often in London take an importance out of proportion to their size. At present, the principal attractions are the little bronzes by Mr. Wells which we have frequently admired for their vivacity, while deploring the lack of severe sculptural quality which makes them mere lumps of rough if expressive clay masquerading as bronze.

In the further gallery the paintings of Mr. Joseph Longhurst show some attempt at landscape design, but are empty because they lack characterization of form, or even the merely technical variety which is to be got by well-proportioned play of different weights and textures of paint. A monotonous impasto, a foreground repeating always the same rounded forms, and a want of the nicety of drawing which might utilize perspective as an element of design, give these little paintings the aspect of tiny scene-painter's models of three or four different, but well-known patterns. Nos. 16, 17, and 29 are perhaps the best.

#### COIN SALES.

ON Thursday and Friday in last week Messrs. Sotheby sold the remaining portion of the numismatic collections of the late Mr. F. G. Hilton Price, and a collection of rare pattern and proof coins, from George III. to Victoria, formed by the late Mr. William Seward. Among the most important lots were:—

Tower mint, gold unite, 1632, 11l. Chester mint, half-crown, 14l. 5s. Exeter, half-crown, 1642, 23l. 10s. Oxford, three-pound piece, 1642, 12l. 10s.; another, 1643, 12l. 5s.; another, 1644, 14l. 5s.; another, also 1644, but with "Oxon" below the date, 18l. 5s. Twenty-shilling piece in silver, 1642, 10l. 12s. 6d.; another, 1643, 10l. 15s.; another, 1643, but the King on horseback to right, instead of to left, 24l.; another, similar to the last, 26l. Penny, 1644, 17l. 10s. Shrewsbury, twenty-shilling piece, 1642, 17l. 10s. Half-crown, 1642, 10l. Pattern broad by Rawlins, 26l.; another, differing slightly from the last, and smaller, 21l. Inchiquin siege ninepence, 12l. 12s.; ditto, sixpence, 19l. Kilkenny siege, Blacksmith's half-crown, 11l. 15s. Henry V. mouton d'or, 10l. 10s. Oliver Cromwell, gold medal by T. Simon to commemorate his appointment as Captain-General to the Parliament, 1650, 15l. Charles II. medal commemorating the fêtes in Saxony, 1678, 11l. 5s. George IV. proof crown by Pistrucci, 1823, 28l. 10s. William IV. pattern for five-pound piece by W. Wyon, 11l. Victoria, proof crown, 1870, and proof half-crown, 1864, 35l. 10s. Pattern pieces for half-crown, florin, and shilling, 1875, 13l. 10s. Pattern bronze pence, 1859, 11l. 5s. Pattern pence, two of 1862, and one of 1870, 12l. 5s. Pattern decimal pieces in red bronze, 1857, 15l. 15s.; a similar set in light bronze, 15l. 5s. Pattern nickel pence, 1859, 12l. 15s.

#### THE MONTAGUE GUEST ENGRAVINGS.

ON Thursday and Friday in last week Messrs. Christie sold the collection of engravings belonging to the late Mr. Montague J. Guest, some very good prices being realized.

Thursday's sale included the following. After Rowlandson: Narcissus, by G. Graham, printed in colours, 120l. After W. Williams: Courtship, by F. Jukes, coloured aquatint, 39l.; Courtship and Matrimony, by the same (a pair), 68l. After Morland: The Squire's Door and The Farmer's Door, stipple, by B. Duterrau (a pair), in bistre, 86l.; Nurse and Children in the Fields, by G. Keating, etched letter proof, 65l.; Rural Amusement and Rustic Employment, by J. R. Smith (a pair), in bistre, wide margins (lot 131), 94l.; Juvenile Navigators, by W. Ward, printed in colours, 79l.; The First of September: Morning and Evening, by W. Ward (a pair), printed in colours, 152l.; Temptation, by W. Humphreys, printed in colours, 86l.; Variety, by W. Ward, printed in colours, 48l.; Rural Amusement and Rustic Employment, by J. R. Smith (a pair), printed in colours (lot 145), 120l.; St. James's Park and A Tea Garden, by F. D. Soiron (a pair), finely printed in colours, 131l.; The History of Letetia, by J. R. Smith (a series of six plates), printed in colours, 115l.; A Visit to the Boarding School and Visit to a Child at Nurse, by W. Ward (a pair), printed in colours, 257l. The Cottager and Villager, after a Lady, by P. W. Tomkins (a pair), printed in colours, 54l. The Duke of Newcastle's Return from Shooting, after Wheatley, by Bartolozzi, printed in colours, 31l. The Farmyard, after Singleton, by W. Nutter, printed in colours, 26l. The English and French Firesides, after C. Ansell, by P. W. Tomkins (a pair), printed in colours, 50l.

Engravings of the Eighteenth-Century French School: L'Heureux Moment, after Lavreince, by N. de Launay; La Soirée des Thuilleries, after

Baudouin, by Simonet, proof; and La Consolation de l'Absence, after Lavreince, by N. de Launay, 115l. Le Déjeuner Anglais, after Lavreince, by Vidal; Les Présents du Jour de l'An, after Huet, by Bonnel; and one other, in colours, 94l. La Menuet de la Mariée and La Noce au Château, by and after Debucourt (a pair), printed in colours, 52l. L'Indiscretion and L'Aveu Difficile, after Lavreince, by F. Janinet (a pair), proofs before letters, finely printed in colours, 514l. La Comparaison, by and after the same, printed in colours, 42l. La Promenade du Jardin du Palais Royal, by Debucourt, printed in colours 157l. Les Dons Imprudents and Le Retour à la Vertu, by De Longueil (a pair), printed in colours, 84l.

The remaining portion of the collection was sold on Friday: The Disaster, after Wheatley, by W. Ward, open letter proof, 29l. Napoleon Buonaparte, after Eastlake, by C. Turner, open letter proof, 48l. Sarah, Countess of Essex, after Fagan, by C. Turner, proof before letters, 36l. Miss Moore, after Falconet, by J. Watson, first state, 27l. Mary, Duchess of Ancaster, after Hudson, by J. McArdell, 33l. After Hoppner: Mrs. Benwell, by W. Ward, 92l. Countess of Mexborough, by the same, 28l. Mrs. Gwynn, by J. Young, first published state, 60l. The Broken Pitcher, by F. Jukes, with wide margin, 26l. After Downman: Mrs. Siddons, by Bartolozzi; and Miss Farren, by Collyer, printed in colours, 131l.; Duchess of Devonshire, by Bartolozzi, printed in colours, 173l. Miss Farren, after Lawrence, by Bartolozzi, proof before letters, 52l. By J. R. Smith: An Evening Walk, after himself, in bistre, wide margin, 25l. A Shepherdess and A Wood Nymph, after S. Woodford (a pair), in bistre, 56l. Mrs. Mills, after Engleheart, wide margin, 71l. A Loisir, after himself, 33l.; Painting, after himself, 50l. The Fruit Barrow (The Walton Family), after H. Walton, etched letter proof (lot 332), 278l. The same, print impression (lot 333), 92l. The Promenade at Carlisle House, 50l. Love in her Eye sits Playing, after the Rev. W. Peters, 68l. Miss Frederick, etched letter proof, 63l. A Christmas Holiday, after himself, 44l. The Salad Girl (Phoebe Hoppner), after Hoppner, 81l. Almeria (Mrs. Meymot), after Opie, with wide margin (lot 343), 75l. Mrs. Smith, after himself, 52l. Sophia Western, after Hoppner, first published state (lot 345), 262l.; the same, second state (lot 346), 52l. Col. Tarleton, after Reynolds, printed in colours, 73l. Sophia Western, after Hoppner, printed in colours, (lot 351), 60l. Almeria (Mrs. Meymot), after Opie, printed in colours (lot 352), 96l.

After the engravings two drawings by Turner were sold: An Old Abbey, seen through an archway, 73l.; A Ruined Archway, with a church tower in the distance, 68l.

#### MINOR SALES.

MESSRS. CHRISTIE sold on Saturday part of the collection of the late Mr. J. E. Fordham. Drawings: J. S. Cotman, Antwerp, 84l. J. Crome, A Woody River Scene, with a boat, 115l. C. Fielding, A Highland Landscape, with figures and cattle in the foreground, 299l. A. W. Hunt, The Jungfrau from Muren, 157l. G. J. J. van Oost, Flowers in a Jar, 84l. S. Prout, A View in a Town, with market-women by a monument, 50l. T. M. Richardson, Como, 79l.; Tantallon Castle, 59l. G. F. Robson, Loch Katrine, 73l. T. L. Rowbotham, Lago Maggiore, 54l. C. Stanfield, Shipping off Cadiz, 69l. P. de Wint, Pull's Ferry and Water-gate, Norwich, 252l. A. van Oostade, The Interior of a Cabaret, with figures, signed, and dated 1673, 420l.

Pictures: J. Crome, A View on the River Wensum at Thorpe, Norwich, with two boys on the left preparing to bathe, 472l. W. van Mieris, The Poulterer's Shop, signed and dated 1726, 147l. P. Nasmyth, A Woody Landscape, with an old cottage on the right, a peasant-woman hanging out clothes in the foreground, 362l. W. van de Velde, Vessels in a Calm, 399l.

The following were from other properties. Drawings: Birket Foster, Cottages at Taynult, 73l.; Florence, 54l. Picture: B. W. Leader, The Sands of Aberdovey, 225l.

#### Fine-Art Gossip.

JUST as we are going to press we hear with great regret of the death of Sir W. Q. Orchardson on Wednesday last. He was seventy-five, and had a full and vigorous career as an artist, being made A.R.A. in



1868, and R.A., in 1877. We hope to have an account of his work next week.

JOHN CROME'S 'Poringland Oak' (No. 2674), which we spoke of on March 19th, has been hung in Room XX. of the National Gallery. It was purchased for 2,700*l.* out of the Temple West Fund.

At the Walker Art Gallery, Liverpool, an exhibition of reproductions of the work of Albrecht Dürer is to be opened to-day, and will be on view till June 11th. The collection, numbering about a thousand exhibits, has been made and arranged by Sir W. M. Conway.

Two important collections (the owners of which are indicated by initials only) will form a three days' sale at the Hôtel Drouot on May 19th-21st. The collections comprise articles in marble, gold, glass, ceramics, bronzes, ivories, and so forth, from ancient times down to the Middle Ages.

*The Builder* for last Saturday announces that it has secured a new editor, Mr. H. V. Lanchester. A rearrangement of the varied contents of the paper is promised; more illustrations will be included in the text; and besides the subjects generally treated, articles will be added on Architectural and Technical Education, Town-Planning, and kindred matters.

MESSRS. JACK announce a new comprehensive work on furniture by Mr. Edwin Foley. It will contain 100 reproductions in colour from the author's own drawings, besides 1,000 text illustrations, and will be called 'The Book of Decorative Furniture: its Form, Colour, and History.'

PERHAPS the most important treasures recently removed from Holme Lacy were the beautiful carvings by Grinling Gibbons. These are at present on view at the rooms of Messrs. Lenygon, 31, Old Burlington Street.

#### EXHIBITIONS.

847. (April 16).—Antique Chinese Rugs, Mr. T. J. Larkin's Gallery.  
 — Camera Pictures by Alvin Langdon Coburn and Baron de Meyer, Goupil Gallery.  
 — French Drawings of the Early Seventeenth Century, Mr. E. M. Hodgkin's Gallery.  
 — Mr. Oliver Hall's Cabinet Pictures, Dowdswell Galleries.  
 — Mr. H. Simpson's Drawings of the East, Private View, Leicester Galleries.  
 — Mr. C. Sim's Pictures and Drawings. Private View. Leicester Galleries.  
 — Felix Ziem Exhibition, Mr. T. McLean's Galleries.

## MUSIC

### THE WEEK.

#### QUEEN'S HALL.—Strauss as Conductor.

THERE were four numbers in the programme of the Symphony Concert last Saturday afternoon, three of which were conducted by Richard Strauss. The renderings of his symphonic poems 'Don Juan' and 'Tod und Verklärung' were admirable. Composers as a rule are not the best interpreters of their own works, and some years ago that was also true of Strauss; but nothing could have been clearer, simpler, or more highly impressive than his wielding of the *bâton*.

There was naturally great curiosity to know how he would deal with Mozart's so-called 'Jupiter' Symphony, for it was, we believe, the first time that he has directed in London any music except his own. Apart from the rapid time at which the Finale was taken, which certainly was not Mozartian, Strauss seemed trying his best to picture to the audience the delicacy, ease, yet mastery, with which Mozart must have interpreted his own music. Musicians are still divided into two camps as regards the later works of Strauss; as a conductor of classical music he has now proved himself of the first rank.

#### SAVOY.—Gluck's 'Orpheus.'

THE first of six performances in English of Gluck's 'Orfeo' took place on Tuesday afternoon. Miss Marie Brema's revival of the opera is of great interest. It is always difficult to listen in the right spirit to old works, and especially to those of Gluck; for Wagner, who so admired his great predecessor, pointed out that Gluck revolted against the wilfulness of the singer, but that all the rest of the unnatural organism of opera remained as before. Thus, although there are scenes in Gluck's operas in which he strove (and successfully) to break away from convention, Wagner's criticism is fair. Wagner in aiming at dramatic truth went much further—at times, indeed, too far—and now that his music-dramas are so familiar, it is only at strongly inspired moments, of which there are not a few in 'Orfeo,' and also in the later 'Iphigenias,' that one perceives Gluck's true greatness, and forgets to compare past with present. 'Orfeo,' as Gluck's first attempt at reform, is, however, of high importance, and, its occasional dramatic drawbacks notwithstanding, a work of great power. And there is one scene in it, that of the Elysian Fields, which is masterly: the charm, purity, and simplicity of the music, and the wonderful atmosphere of the whole, are irresistible.

The Savoy performance was of high merit. The opening scene with Orpheus and mourners at the tomb of Eurydice was impressive; the grouping and the sombre yet varied colour of the dresses were striking. The cleverly managed scene in the underworld would have been still more effective had the stage been larger.

Miss Marie Brema, through whose zeal and hard work this series of performances has been brought about, claims first notice. Her impersonation of Orpheus was dignified and earnest, and if her voice was not in the best condition, it must be remembered that she has superintended every detail of the production, so that her work at rehearsal must have been fatiguing. Miss Viola Tree was excellent as Eurydice; she sang with great charm, and acted with judgment and restraint; while Miss Pearl Ladd as Amor deserves praise. The choral singing by a special body of singers

of repute was effective. There was a good orchestra under the able direction of Herr Michael Balling of Bayreuth.

We were glad to find the florid aria at the end of the first act, so out of keeping with the rest of the music, suppressed. Though long attributed to Bertoni, it was actually taken by Gluck from his early opera 'Aristeo,' and introduced into the Paris version of 'Orfeo' to satisfy the singer Legros.

#### BECHSTEIN HALL.—Schumann Centenary Concert.

THE first of the three concerts announced by the Classical Concert Society to commemorate the centenary of the birth of Schumann took place on Wednesday afternoon. These concerts are devoted exclusively to chamber music, but even in that branch the selection for the first programme might have been stronger. It was certainly interesting to hear the rarely played Andante and Variations for two pianofortes (Op. 46), though it is not one of the composer's finest works; but the original version, which was given, and which includes parts for two 'cellos and horn, is not so effective as the arrangement recommended to the composer by Mendelssohn, simply for two pianofortes. The Adagio and Allegro for pianoforte and horn (Op. 70), well performed by Miss Mathilde Verne and Mr. Oskar Borsdorff, is very dull; but the last number, the Pianoforte Quintet, with Mrs. Carl Derenburg (Ilona Eibenschütz) and the Ackroyd Quartet, brought the concert to a brilliant close. The vocal music included the 'Spanisches Liederspiel,' sung by Miss Rhoda von Glehn and Miss Helen Anderton, and Messrs. Gervase Elwes and George Henschel, the gentlemen winning chief honours. The pianoforte part was played by Mr. Leonard Borwick, who also took part in the Variations mentioned above.

### Musical Gossip.

BACH'S 'Matthew' Passion was performed at the fourth and last concert of the London Choral Society at Queen's Hall on Wednesday evening. Some of the choral singing was very good, and the choral "O gentle Shepherd, tend me," was impressively rendered by the Solo Quartet (members of the choir). The soloists were disappointing. Miss Perceval Allen's voice was in bad condition, and she evidently felt it. Mr. Robert Radford's reading of the "Jesus" music was sound, yet it lacked dignity and solemnity. Mr. Alfred Heather's delivery of the words of the Evangelist was flippant, and the tone of his high notes unpleasant. Mr. Arthur Fagge conducted. The eighth season of the Society begins on October 26th, and at the second concert on December 7th a new cantata, 'The Incecape Rock,' by Mr. Granville Bantock, will be produced.

MR. THOMAS BECHAM opens his season at His Majesty's on May 9th with Offenbach's

'Tales of Hoffmann,' in which Miss Ruth Vincent will impersonate the doll Olympia, while the name-part will be undertaken by Mr. John Coates. On the second night Mr. Ellison van Hoose, an American tenor, will appear in 'Werther'; while Sir Charles Stanford's 'Shamus O'Brien' will be revived on the following Saturday.

THE announcement that MM. Eugène Ysaÿe and Raoul Pugno will give a complete cycle of Beethoven's sonatas for violin and pianoforte is welcome. There will be three afternoon concerts at Queen's Hall on April 20th and 27th and May 4th. At the first will be performed the three sonatas of Op. 12, also the 'Kreutzer'; at the second, Op. 23, Op. 24, and the first two of Op. 30; at the third, the latest Sonata in G (Op. 96) the early one in the same key (Op. 30, No. 3), and in addition a Sonata not yet selected.

ON June 8th a special concert will be given by the London Symphony Orchestra, at Queen's Hall. Signor Busoni's Pianoforte Concerto (with choral ending) produced last year at the Newcastle Festival will be performed for the first time in London, the solo part being in the hands of Mr. Mark Hambourg. Signor Busoni and Mr. Hambourg will be heard in Liszt's Concerto for two pianofortes and orchestra. This work was first published (1851) for pianoforte solo, then in 1866 for two pianofortes, and entitled 'Concerto Pathétique.' The transcription to be played at this concert does not appear to have been made by Liszt.

#### PERFORMANCES NEXT WEEK

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.—SAT.	Italian Opera, 5, Coronet Theatre. (Matinées on Wednesday and Saturday, 2.30.)
TUES.	THURS. FRID.—Gluck's 'Orpheus,' 2.15, Savoy Theatre.
MON.	Mr. Frank Merrick's Pianoforte Recital, 8.15, Bechstein Hall.
TUES.	Madame Ida Reman's Vocal Recital, 8.15, Bechstein Hall.
WED.	Messrs. Ysaÿe and Pugno's Recital, 3, Queen's Hall.
THURS.	Classical Concert Society, 8.15, Bechstein Hall.
THURS.	Mr. Rudolph Weinman's Violin Recital, 3, Queen's Hall.
—	Madame Agnes Nicholl's Vocal Recital, 8.30, Bechstein Hall.
SAT.	London Ballad Concert, 3, Royal Albert Hall.
—	Madame Helen Nohli's Vocal Recital, 3, Bechstein Hall.
—	Queen's Hall Orchestra, 3, Queen's Hall.
—	Royal Opera, Covent Garden.

#### Dramatic Gossip.

THAT dainty Pierrot play 'Prunella,' in which Mr. Laurence Housman and Mr. Granville Barker are found in strange collaboration, was revived last Wednesday evening at the Duke of York's, and, in conjunction with Mr. Barrie's 'Twelve-Pound Look,' will divide the programme of the Repertory Theatre next week with 'Trelawny of the 'Wells'.' Perhaps its new home provides a stage that is rather too large for the gentle pathos and prettiness of 'Prunella,' which require that there should not be too wide an interval between actors and audience. Still, the stage-management of the piece is no less happy than at the Court, and the performance is worthy of Mr. Frohman's interesting season.

MISS DOROTHY MINTO makes a youthful and charming, if somewhat prosaic Prunella; and Mr. Charles Maude's Pierrot has the qualities of picturesqueness, vivacity, and romantic feeling. To judge by the enthusiasm of Wednesday's audience, 'Prunella' is very far from having exhausted its popularity.

'THE O'FLYNN,' a novel to be shortly published by Messrs. Hurst & Blackett for Mr. Justin Huntly McCarthy, is a literary version of the play recently produced by Sir Herbert Tree.

THE INCORPORATED STAGE SOCIETY are going to produce 'Champions of Morality,' a comedy from the German of Herr Ludwig Thoma.

THE third and last volume of M. P. Hervieu's plays has just been published in Paris, containing 'Le Dédale,' 'Le Réveil,' 'Modestie,' and 'Connais-toi.'

A REMARKABLE theatrical event was celebrated by the Danish actress Madame Phister on the 10th inst. This was the seventy-fifth anniversary of her début at the Theatre Royal, Copenhagen, at nineteen. She retired ten years ago, but is still hale and hearty, and a frequent visitor to the theatre.

TO CORRESPONDENTS.—S. H.—H. L. T.—R. K. J.—L. H. J.—K. J. M.—F. W.—R. C. J.—A. L.—Received.

G. M. L.—Not suitable for us.

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